

Hollywood MOTION PICTURE REVIEW

Edited and Published by Joe Blair—Hollywood, Calif.

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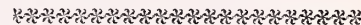
Vol. II, No. 13

May 29, 1937.

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PURPOSE

To serve both the Producer and the Exhibitor. A reliable, authentic reviewing service unexcelled in box-office accuracy, dependability and constructive suggestions together with creative exploitation ideas, selling tips and booking guidance.



EXPLANATION!

File this copy or clip the reviews to use as a handy reference guide when you buy, book, date-in or plan campaigns on all important feature pictures. DON'T FORM YOUR OPINION ON ANY PICTURE UNTIL YOU'VE READ OUR REVIEW.

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FRANCES DEE

EXHIBITOR
LETTERS

When's Your Birthday?

(With apologies to David Loew — Joe E. Brown and R.K.O.)

COVINA THEATRE

104 North Citrus Avenue

Bill Knotts, Manager.

Covina, California

Joe Blair,
Hollywood Review,
Hollywood, California

Dear Joe:

Just to celebrate my birthday today, am enclosing a check for 1 year's subscription, and I don't know of any better birthday present I could give myself.

Best of Luck.

Bill Knotts

4-20-37

REVIEWS

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BEAT LOVE

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SHORT SUBJECTS
PREVIEWS

Hollywood MOTION PICTURE REVIEW

JOE BLAIR
Editor - Publisher

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Vol. II

HOLLYWOOD, CALIFORNIA, MAY 29, 1937

No. 13

Food For Thought In Exhibitor Letters



JOE BLAIR

FILM producers, stars, directors, writers and the various studio employees should realize that the prosperity of this industry is dependent almost entirely upon a consistent stream of box-office hit pictures. The Exhibitor can in no way return money to Hollywood that does not come into his box-office. If distributors increase his rental costs to more than the pictures themselves are capable of drawing, the Exhibitor will soon go broke and close his theatre—thus choking off the one revenue producing source which stars, directors, executives and studio employees are absolutely dependent upon for their salaries and existence. Motion Pictures can only be made so long as they bring back revenue to Hollywood. A season of hits and Hollywood is flush with money. Consistent flops and the axe begins to fall.

HOLLYWOOD REVIEW appealed to its

Exhibitor-subscribers for suggestions on product improvement because during the past four months there has been a dearth of box-office product. Showmen responded nobly and in our two previous issues, we reprinted many of their letters. Paragraphs drawn from some of the letters, nuggets of gold if Hollywood would only make use of them, are as follows:

"Pictures which are box-office in New York will not always be box-office in Padooka. But almost without exception, a picture that pleases Padooka will also please New York."

"Musical comedies with a good plot and story are always acceptable providing of course they have good talent, but just because a musical has plenty of talent, music and dancing is no reason why it will be successful unless it also has a good story behind it."

"I cannot see an excuse for any major company trying to make "B" or "Z" pictures. If they will aim at the top pictures, they will have enough of the lower grade films."

"The movie industry is way behind other industries at the present time; it should be riding on high with big pictures following one another all year around, Summer included. Admission prices are lagging because of this lack of suitable product."

"Producers should realize that by far and large the general theatre patronage will be increased through the production of better pictures. Cramming a pair of "D" pictures down a patron's throat often spoils an otherwise good customer."

"Value of picture product in our situation is as follows: Story value 1st; Star value 2nd; Title value 3rd; Setting 4th. Outdoor pictures go over great; Costume pictures are flops."

"We contend that pictures not good enough for an "A" house are not good enough for a "B" house. The man who goes to a "B" house because he hasn't the money to go to the "A" house, might some day become a patron of the "A" house if you do not kill his desire to attend the movies."

"Good pictures build business and poor pictures tear it down. We pay for many pictures and leave them in the can rather than inflict them on the public."

"The producers should "come down to earth" with their pictures. We all know that Will Rogers' pictures went over well because they were simple and "down to earth." "MR. DEEDS GOES TO TOWN" is another example. They should go in more for human interest characters, place more attention on the cast than on the background."

Verily, I say, there is food for thought in Exhibitor letters!

THIS WEEK IN NEWS

Leigh Jason, who directed RKO-Radio's "New Faces of 1937" has been 'sold up the river'. According to our information, Jason will move over to the United Artists Studio where he will direct Samuel Goldwyn's forthcoming extravaganza "Goldwyn Follies" which will be filmed entirely in technicolor. The new assignment places Jason up several steps higher on cinemaland's ladder of fame.

Director J. Walter Ruben has returned from Kentucky where he filmed location scenes for M.G.M.'s "One Came Home", a story of the track. O. O. Dull, assistant to John W. Considine, Jr., producer of the picture, remained in the Blue Grass region.

Dudley Nichols has been assigned to write the screenplay of "Bringing Up Baby," a story by Hagar Wilde recently published in Collier's, and purchased by S. J. Briskin, vice-president in charge of production at RKO-Radio. Howard Hawks will direct the photoplay. "Bringing Up Baby" chronicles the amusing adventures of a young woman and her fiancé who are confronted with the problem of hiding a gift panther on the Connecticut farm of a maiden aunt.

Ralph Ravenscroft, whose fine work as publicity and advertising director for Harry Sherman Productions, has had his efforts rewarded with advancement to the post of Associate Producer for the new Paramount series of "Hopalong Cassidy" pictures. Production starts this week on the first of the series entitled "Hopalong Rides Again," in which William Boyd enacts the title role. Les Selander, who has handled a majority of the Buck Jones western pictures during the past season, has been assigned as director.

Armand Schaefer, who has produced all of the Gene Autry western musical pictures for Republic, will hereafter serve as producer on a new series of feature productions, the first of which will go out under the title of "Love Ahoy", a romantic drama with a musical background. Schaefer, in addition to producing all of the Autry films during the past two seasons, also produced "Ladies Crave Excitement," and "Down to the Sea," for Republic.

Edward Sutherland will direct Mae West in her next starring picture for Major Pictures, it was announced by Producer Emanuel Cohen.

While the Mae West picture is still in its formative stages, Cohen said that a number of top-ranking players would be signed to appear with the star. Tentatively, the Paramount picture is called "Frisolous Sal."

The picture is to be a musical comedy with a Gay Nineties background and the original story is being prepared by Jo Swerling.

Miss West's most recent film was "Go West Young Man," a Paramount picture produced by Major Pictures.

Robert Z. Leonard, directing M.G.M.'s adaptation of Rudolf Friml's operetta, "The Firefly", headed a company of 60 players for location scenes at Lone Pine, in the High Sierras. They will film Pyrenees mountain sequences with Jeanette MacDonald and Allan Jones, who, with Warren William, have the principal roles. The company took a stagecoach and four mules, a donkey cart and a trailer carrying Jones' thoroughbred Arabian horse. In addition, the caravan included twelve trucks loaded with cameras and equipment. Rudolph Friml is writing the music and Hunt Stromberg is producing.

Harry Cohn, president of Columbia Pictures, announces that negotiations have been completed for the release of two Joe E. Brown starring vehicles during the 1937-38 season. David L. Loew will produce the two films of the ever-popular comedian.

PREVIEWS OF CURRENT RELEASES

Pictures Are Reviewed Only From
A Box-Office Angle.

Key to Ratings

BOX-OFFICE RATING
AA Exceptionally big picture
A Very good
B Good average product
C Weak
D No recommendation

PRODUCTION COST RATING
E Lavish production
F Average production
G An economy picture

ARTISTIC RATING

H Excellent
I Good
J Indifferent

CENSORSHIP RATING

K Clean product—nothing offensive
L Moderate amount of suggestive or objectionable material, unlikely to arouse opposition except in very conservative communities
M Contains considerable censorable material
N Apt to arouse serious objection

CLASS OF HOUSE

O Suited to all theatres
P Good product for smaller houses
Q May be good first-run product, but doubtful for smaller houses, neighborhoods and small towns.
R Must be handled with care if shown to family trade

TYPE OF PICTURE

a Comedy drama
b Melodrama
c Musical
d Mystery drama
e Comedy
f Western

YOU CAN'T BEAT LOVE

RKO-RADIO

SWELL COMEDY PROGRAMMER. HAS A NICE ROMANCE, PLENTY OF LAUGHS. WELL WRITTEN AND DIRECTED.

Producer Robert Sisk. Director Christy Cabanne. Original story by Olga Moore. Screenplay by David Silverstein and Maxwell Shane. Photography by Russell Metty, A. S. C. Release date, tentative June 5, 1937. Running time at preview 60 minutes.

THE CAST

Jimmy Hughes.....	PRESTON FOSTER
Trudy Olson.....	JOAN FONTAINE
Jasper.....	HERBERT MUNDIN
Clem Bruner.....	WILLIAM BRISBANE
Butch Mehaffey.....	PAUL HURST
Chief Brennan.....	BERTON CHURCHILL
Dwight Parsons.....	BRADLEY PAGE
Mayor Olson.....	FRANK M. THOMAS
Pretty Boy Jones.....	HAROLD HUBER
Louie the Weasel.....	PAUL GUILFOYLE
May Smith.....	BARBARA PEPPER

AND OTHERS

Rating: B. F. H. K. O a.

The Story: Taking a dare, play boy-lawyer, Foster, is announced as candidate for mayor. He falls in love with Joan Fontaine, the daughter of Thomas, his opponent. Believing that the chief of police, Churchill, and Page are both crooked politicians, he sets out to prove it. Foster exposes the gambling racket and causes to be arrested, Churchill and Page, at the same time exonerating Thomas. Foster withdraws in favor of Mayor Thomas. He and Joan make up their political and love differences.

COMMENT: This is better than average programmer. The romantic interest is excellent. The story is well written and splendidly produced. As the plot unfolds, it builds interest and closes with a quite logical and satisfactory finish. Preston Foster and Joan Fontaine are more than pleasing and both score with excellent performances. Supporting players give a fine account of themselves with Paul Hurst, Herbert Mundin, Paul Guilfoyle, Bradley Page and Berton Churchill, standing out perceptibly with their acting. Richard Lane is extremely effective in a brief but highly important comedy role. Screen play by Maxwell Shane and David Silverstein makes the most of Olga Moore's original story, while Christy Cabanne's direction is highly commendable. Credit also goes to Robert Sisk for fine production supervision. Photography, sets and recording are top notch.

Advertising: Play up reasonably strong cast names. Also title, which should prove attractive and worthwhile in street ballyhoo. Merchants for cooperative page, stressing fine wardrobe for both men and women. Window displays, styles and latest fashions. Tie up with bakery shops to display elaborate cakes. Hold political debate on stage, limiting speakers to brief period. Title in four large card signs, using four pretty girls for street stunt. — JOE BLAIR.

THE LADY ESCAPES

(formerly "Escape from Love")

20th Century-Fox

BADLY PRODUCED FILM. STORY IS WEAK, SILLY & POORLY DIRECTED. WILL DO MORE HARM THAN BUILD BIZ.

Associate Producer Leslie L. Landau. Directed by Eugene Forde. Screen Play by Don Ettlinger. Based upon the novel and play "My Second Wife" by Eugene Heltai. Photography by Lucien Andriot, A.S.C. Release date June 18, 1937. Running time at preview 61 minutes.

THE CAST

Linda Ryan.....	GLORIA STUART
Michael Hilton.....	MICHAEL WHALEN
Irene Blanchard.....	GEORGE SANDERS
Fanny Worthington.....	CORA WITHERSPOON
Reggie Farnworth.....	GERALD OLIVER-SMITH
Dolores.....	JUNE BREWSTER
Judge.....	HOWARD HICKMAN
Drake.....	JOSEPH TOZER
Antonio.....	DON ALVARADO
Monsieur Cheval.....	MAURICE CASS
Pierre.....	FRANKLIN PANGBORN
Uncle George.....	TOM RICKETTS

Rating: C. F. I. L. Q. a.

The Story: Weary of the extensive preparations for his marriage to Gloria Stuart, Whalen pulls a fast one by having the judge really marry them at the wedding rehearsal. Soon after the first anniversary, Whalen persuades Gloria to get a divorce, saying they are unsuited to each other. He even offers to help her find a husband to succeed him. After a long and fruitless search, Gloria is saved from scandal by her husband. Gloria begs him to take her back and they start over again.

COMMENT: This is one of the worst pictures to come off the 20th Century-Fox lot in a long time. It puts to shame the fine production standard set by Darryl Zanuck. To Exhibitors who are compelled to play this, it will do more harm to their patronage than any semblance of good. Cancel it out if possible and avoid complaints and clientele disgust. The story is provokingly silly, ill-conceived and has many poorly directed scenes. There is no romantic appeal and many of the situations will irritate patrons beyond endurance. The two leading players, Michael Whalen and Gloria Stuart perform capably enough, but their talents are totally sacrificed to such an extent that one or two more films of this calibre and they are through as name values. Balance of cast are either unsuited for their roles or are terrible actors. June Brewster's work, for instance, is "ham-y" and extremely unconvincing. Gerald Oliver-Smith's English accent, which was not easily understood, and his mannerisms were neither entertaining or funny. Although the photography and sets are of exquisite taste, the recording and assembling of material represents a poor job of picture making.

Advertising: Over-selling of a weak picture has its reactions but to those who wish to exploit this one, emphasis upon the marital wrangling and discontented wives might serve a purpose. Tie-ups luggage

concerns, steamship lines, merchants for wedding outfits, florists for corsages. Arrange honeymoon itinerary for bridal couple. Admit free on opening day, couples celebrating their 1st wedding anniversary.—JOE BLAIR.

THERE GOES MY GIRL

RKO-Radio

ARTIFICIAL NEWSPAPER STORY WITH GENE RAYMOND-ANN SOTHERN TEAM BREEZING ALONG TO CLIMAX END.

Produced by William Sistrom. Directed by Ben Holmes. Screen Play by Harry Segall. Story by George Beck. Photographed by Joseph H. August, A.S.C. Release date May 21, 1937. Running time at preview 73 minutes.

THE CAST

Jerry.....	GENE RAYMOND
Connie.....	ANN SOTHERN
Dunn.....	GORDON JONES
Whaler.....	RICHARD LANE
Tate.....	FRANK JENKS
Rethburn.....	BRADLEY PAGE
Margot Whitney.....	JOAN WOODBURY
Mrs. Andrews.....	MARLA SHELTON
Bum.....	ALEC CRAIG

AND OTHERS

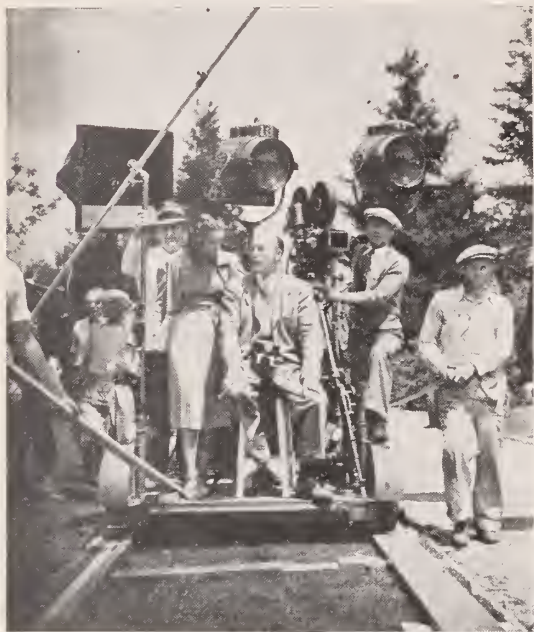
Rating: B. F. K. H. O. a.

The Story: Ann Sothorn and Raymond, reporters on rival papers, have their wedding ceremony disrupted by a murder. Raymond leaves Ann flat when she insists on chasing the culprits. When she finds out the murder was a hoax instigated by editor Lane, she tries to find Raymond. Both are sent to work in another city on murder case, and Raymond says thumbs down on Ann, but when she is wounded he writes her story for her. Again Lane almost spoils things, but Raymond "taps" him on the nose and this time the wedding "takes."

COMMENT: This picture has some dull moments and also some lively ones. The newspaper story is quite artificial and some of the sequences greatly exaggerated, but for the younger generation, Gene Raymond and Ann Sothorn romping through their work, will please and entertain. There is a fair romantic interest, some clever gags with interest maintained throughout. Performances by Gene Raymond and Ann Sothorn are excellent while supporting players Richard Lane, Joan Woodbury, Alec Craig and Frank Jenks, stand out in order named. Photography, sets and recording above ordinary.

Advertising: Play up team of Gene Raymond and Ann Sothorn. Opportunity for stage wedding—also use bride and groom characters. Title placarded for street stunt. Spanish Dancer for stage act. Displays of luggage, florists, portable typewriters, and fashion stills. Also opportunity for fashion show in running a cooperative page. Men's furnishings display, using stills of Gene Raymond. Also merchants tie-up on title.—JOE BLAIR.

BEST PICTURES OF THE WEEK



(Center Photo)

MONOGRAM'S NEW WESTERN STAR

Jack Randall, Monogram's new western star, starts work this week on "Riders Of The Dawn", first picture of his new series of 8 musical westerns for Monogram release. The story is an original by Robert Emmett and is being directed by Robert N. Bradbury, who is also Associate Producer. Randall is said to be a clever rider and an excellent singer of cowboy songs.



TAKEN FOR A RIDE

Rosemary Lane, who plays opposite Dick Powell in "Varsity Show," current Warner Brothers musical, receives a free ride on camera "dolly" following a scene in which Director William Keighley guided the players through their parts. In addition to Powell, other cast players include Lee Dixon, Fred Waring, and Scotty Bates.



LOVE'S OLD STORY

Richard Dix accepts Fay Wray following differences in Columbia's new picture, "Once A Hero," which Harry Lachman directed. The story, an original by Miles Connolly, is quite romantic and has plenty of excitement. The strong cast of players in support, includes Franklin Pangborn, Victor Kilian, Granville Bates, Ward Bond and others.



TOPPER! WAKE UP!

Cary Grant endeavors to arouse Roland Young so that his dream girl, Constance Bennett, can be visioned. The trio romp through Hal Roach's biggest M.G.M. comedy picture which is set for July 9th release. Supporting players include Billie Burke, Alan Mowbray, Eugene Palette and others. Norman McLeod directed the picture.



TITLE! "SHE'S NO LADY"

B. P. Schulberg has chosen this title for his current Paramount production, in which John Trent and Ann Dvorak co-star. The story is an original by James Edward Grant, with screen play by George Bruce and Frank Partos. Charles Vidor who has directed Trent in three previous films is seen next to the camera set-up.

EXHIBITORS' PRAISE CONTINUES AS OTHER THEATREMEN WRITE IN

So valuable have Exhibitor's letters proven of interest to Hollywood readers, we have decided to devote unlimited space to the reprinting of constructive comment from theatre men in the field.

In inviting Exhibitor-subscribers to write in constructive suggestions for product improvement, we hardly expected the industry to be turned upside down with the contents of one issue. If only a minor portion of Hollywood read the comment and as small an improvement as 10% resulted, it would be a step in the right direction, and encouragement for future efforts on our behalf.

We are now more firmly convinced than ever that the most valuable service any trade publication can give to both Hollywood and Exhibitors is to provide a direct contact between the two. Thus, as often as Exhibitors write in, space will be given over to the reprinting of their letters. Of course, we do not expect huge results from one or two campaigns or a series of letters, but we are of the belief that the constant hammering will bring final results. No one in executive command can countenance a system continually turning out pictures which Exhibitors insist are of little value to their box-office.

We invite all of Hollywood to read our Exhibitor letters, and we extend an invitation again to theatremen to keep up the good work by writing in their suggestions. Every issue of HOLLYWOOD REVIEW receives an almost 100% circulation around Hollywood Studios, being delivered to all important studio executives in addition to the subscription list, consisting of some of the most prominent stars, directors, writers and producers. Scores of our readers have time and again complimented us for our ability in gaining the confidence of the Exhibitor to such an extent that he will contribute such valuable letters as have already been printed. Therefore, the Exhibitor's Forum is open for all theatremen who care to join in the crusade for product improvement.

The following letter reached us this week:

PEMBER-PASTIME THEATRES

UNDER THE PERSONAL DIRECTION OF VINCENT DAILEY

Granville, New York.

5/21/37

MY DEAR MR. BLAIR:

I was going to write you when I sent in my subscription but was busy and again when I received your letter of thanks, I meant to write but just did not get at it and now after reading your issue of May 15th, I am getting down to my Corona at last.

First, I want to tell you that I have been reading your reviews for several years and you have all the other fellows in the trade paper field beat a mile. You give me in your reviews just what I want to know and in a way that I understand what it is all about. In your "Analyzing Product" you help me to date in pictures better than any other paper.

I hope that some producers will pay attention to the "Exhibitor Letters" in the May 15th issue but frankly, I have my doubts that they will for it has been my experience and also of others that you can't tell Hollywood anything. You may be interested in what I think of these letters. . . .

HAROLD BERNSTEIN. . . . Here is a "showman" who knows what it is all about . . . he is right in what he says about the different companies. Fox and Zanuck are the tops today. He is right about M.G.M. . . . they are "slipping" . . . with all the stars, writers, directors, and money they have, they ought to be far in advance of all the other producers. He is right that Paramount could do better; that Warner pictures were very bad this season but their line-up for next season looks better . . . RKO seems to be coming up. . . . He is also correct about United Artists. In reference to his lines about radio. . . . There is no question but that the stars keep people at home and away from the theatres, but I doubt if anything can be done about it as the stars want the money, so it seems to me that the producers are doing the best they can about this matter. He is also right about color in pictures. "Garden Of Allah" was a well acted and beautiful picture but it did not mean a thing at

my box office, but they packed in to see "The Trail of the Lonesome Pine". I don't agree with him about "B" pictures. . . . I would rather play a good "B" picture than a lot of the so called specials. We can talk all we want to about "B" pictures but we have always had them and we always will—the trouble is that in the last two or three years, they have been giving us a lot of poorly directed, poorly written "B" pictures with players in them who are not stars and never will be stars, and will not draw at the old box office. By a good "B" picture, I mean one like Jane Withers in "Holy Terror". By a poor "B" picture, I mean Ralph Bellamy in "Wild Brian Kent" . . . Another subject that Mr. Bernstein takes up is TRAILERS. There is only one company that knows how to make good trailers, and that is Warner Bros. The great trouble with trailers is that they take up too much time with a lot of scenes that do not mean a thing unless the person knows the story and they spend too little time in selling the story. Next: Double features. It will be a long time before we get away from double features. The first reason is that people today are looking for bargains, and second the producers make us buy so many features that the only way to get rid of them is to double feature. Third, there are so many features being made today that do not mean a thing at the box office . . . we don't dare run them alone, because we know in advance what a loss we will take. He is right in saying there are too many murder and mystery pictures . . . it has got so now that if my people think the picture is a "detective story", they stay home by the radio. I found out afterwards that a lot of them did not see "Nancy Steele is Missing" because they thought it was another mystery story. They don't want costume and they hate a lot of smart dialogue. They want . . . "One In a Million" . . . "Wake Up and Live" . . . "Fifty Roads to Town" . . . "Banjo on My Knee" . . . "Theadora Goes Wild" . . . "Three Smart Girls" . . . "Great Guy" . . . "In His Steps" . . . "Rainbow On the River" . . . "Plainsman" & "Texas Rangers." If I were a producer I'd let the other fellow make the "class" pictures and instead give the people what they show at the box office they want to see.

So much for Mr. Bernstein's letter . . . now . . . Mr. Paul Dietrich. . . . He says less pictures, less shorts and single bills. Maybe he is right but he is not going to get what he wants. The producers make money on programs so they are going to keep on making them and a lot of them . . . and why should they stop making shorts when we have to buy them and do buy them in order to get their features. Do you know for example, that you cannot buy an RKO feature unless you sign up for a year of MARCH OF TIME? The letter from Chas. H. Barron has my OK from the top to the bottom . . . here again is a man who knows what it is all about. Mr. H. S. Nicholas brings up the matter of titles. . . . Titles do mean a lot. "History Is Made At Night" is a good example of a very bad title and one that keeps people away from the box office. Why, oh, why can't the producers see this?

If I were a producer, I'd save a few dollars on one of the BIG pictures and spend it to have a few Exhibitors who are real "Showman" to come out to Hollywood and tell me what is wrong and what is right with my pictures. We all think we can run the other fellow's business better than he does, but we, on the other side of the fence see these fellows out in Hollywood make so many mistakes that we as a rule have to pay for, that we would just like to see if we could not do better. So much for tonight.

Good luck to you Joe Blair and to your HOLLYWOOD REVIEW.

Sincerely yours,

VINCENT DAILEY.

SHORTAGE OF PREVIEWS

Due possibly to the current studio strike and also to the withholding of many important pictures for preview until the arrival of delegates for two major sales convention meetings soon to be held in Los Angeles, there has been a shortage of pictures previewed during the past two weeks. However, as the saying goes, it's either a feast or a famine—we'll probably be swamped with previews in the next few weeks.

ANALYZING IMMEDIATE PRODUCT

on

**PICTURES NOW
BEING FILMED**

BUDGET	PRODUCER	STORY	DIRECTORIAL	STAR VALUE	BOX-OFFICE PREDICTION:
*** High Budget	††† Top Average	†††† Great Prospects	\$\$\$ Highly Recommended	xxx Pretentious	* Means 25% greater
** Medium Budget	†† Medium Average	††† Ordinary Prospects	\$\$ Favorable	xx Attractive	ooo A Record Breaker
* Low Budget	† Low Average	†† Doubtful Prospects	\$ Inconsistent	x Weak	oo Holds Its Own
					o Undervalue

WILD AND WOOLLY (Tentative)

20th Century-Fox

Rating: **. †††. ††. \$\$\$\$. xx. oo*.

Catchlines:

"A kid from across the tracks took him down a peg or two. . . ."

"He had to sacrifice his pride or lose the child he loved. . . ."

THE STORY: Brennan challenges Churchill, his bitter election enemy, to a duel, but decides against it when he thinks of his granddaughter Jane Withers. Disillusioned, she thinks her grandfather is afraid but does not know the sacrifice of his pride he made for her. She hears of a plot to hold up Churchill's bank and with help from Jackie Searl they manage to maneuver Brennan into becoming accidental hero who captures the bandits. The two enemies are reconciled and Brennan is elected sheriff. There is a satisfactory conclusion to a romance between Wilcox and Pauline Moore.

CREDITS: The Cast: Jane Withers, Walter Brennan, Jackie Searl, Berton Churchill, Robert Wilcox, Douglas Scott, Carl Switzer, Douglas Fowley, Pauline Moore, and Frank Melton. Associate Producer John Stone. Director Alfred Werker. Original by Frank Fenton and Lynn Root.

THE RED ROPE

Republic

Rating: *. ††. ††. \$. xx. oo.

Catchlines:

"Among their wedding presents were sinister warnings threatening their lives."

THE STORY: Steele, a young rancher, is warned not to marry Lois January. They disregard the warning and are married. Steele challenges Meehan, the villain, but is captured. He saves Lois' brother, Nelson, from the gang and in trying to escape, a deadly fight ensues. Lois and the ranchers dash up to the rescue, although Steele and Nelson have by that time gotten things well under control.

CREDITS: The Cast: Bob Steele, Lois January, Forrest Taylor, Charles King, Karl Hackett, Bobby Nelson, Ed Cassidy, Lew Meehan, Frank Ball, Jack Rockwell, and Horace Murphy. Produced by A. W. Hackel. Directed by S. Roy Luby. Original Story by Johnston McCulley. Screen Play by George H. Plympton.

THIN ICE

20th Century-Fox

Rating: ***. †††. ††. \$\$\$\$. xxx. oo*.

Catchlines:

"He found a girl and romance in Switzerland's winter wonderland."

"She taught him how to ski—he made her his princess for life."

THE STORY: Sonja Henie, skating instructress, falls in love with Power, a true Prince posing as a reporter. Sonja, thru gossip, becomes an international figure because of her supposed romance with the "Prince". Power convinces her he doesn't believe the stories about her and when he has to leave suddenly, Sonja thinks he believes the gossip. The Prince calls for her and as she arrives he is announcing their marriage. Realizing that the reporter with whom she is in love, is the Prince, everything is straightened out and all ends happily.

CREDITS: The Cast: Sonja Henie, Tyrone Power, Raymond Walburn, Sig Rumann, Alan Hale, Leah Ray, Arthur Treacher, Maurice Cass, Melville Cooper, George Givot, Joan Davis, and others. Associate Producer Raymond Griffith. Directed by Sidney Lanfield. Original Screenplay by Milton Sperling and Boris Ingsler. Play by George H. Plympton.

THE PERFECT SPECIMEN

Warner Bros.

Rating: **. ††. ††. \$\$\$\$. xx. oo*.

Catchlines:

"He was immune from all troubles until the love bug nibbled at his heart."

"Reared to be perfect in all things—he found imperfection more exciting."

THE STORY: Flynn, educated by his wealthy grandmother, Jessie Ralph, sneaks away from home to meet Joan Blondell. In meeting her friends, he finds himself substituting in a prize fight in which he is the winner. Jessie thinks he has been kidnapped—so he and Joan really run away. Caught in a storm the two register at a hotel as man and wife, but Joan leaves him after a fight. Returning home, Joan and Jessie engage in a battle of words with Joan fleeing and Flynn in hot pursuit. He forces her to consent to become his wife.

CREDITS: The Cast: Errol Flynn, Joan Blondell, Jessie Ralph, Dick Foran, Beverly Roberts, Warren Hymer, Marie Wilson, Hugh Herbert, Edward Everett Horton, Donald Meek and others. Directed by Michael Curtiz. Original Story by Samuel Hopkins Adams. Adapted by Lawrence Riley and Norman Reilly Raine.

HOUSE IN THE COUNTRY

RKO-Radio

Rating: **. ††. ††. \$. x. oo.

Catchlines:

"City slickers sought to make him the 'goat'—but he turned the tables and made them the suckers. . . ."

THE STORY: Stone and his family have been squatters on a farm owned by Naish, a city gangster, and when Naish and his henchmen come to the farm for a hideout Naish gives a fictitious name and says he and his friends have come for the deer season. Stone is sent to the city as a go-between, thinking his mission is a real estate deal. He is followed back to the farm and a gunfight between the two gangs ensues. By accident, Stone captures the gang and is awarded a medal for bravery. With the gang in jail, Marjorie Lord, Stone's daughter, and Corson, local forest ranger, continue their romance.

CREDITS: The Cast: Fred Stone, Emma Dunn, Marjorie Lord, William Corson, Tommy Bond, J. Carrol Naish, Ray Mayer, Bradley Page, Frank M. Thomas, Lee Patrick, Paul Guilfoyle, and others. Producer, Cliff Reid. Directed by Richard Rosson. Original by Melvin Levy. Screenplay by J. Robert Bren and Edmund Hartmann.

ANYTHING FOR A THRILL

Conn

Rating: *. ††. ††. \$. xx. oo.

Catchlines:

"With Revenge on her mind she sought to be little him—but love got the upper hand! . . ."

THE STORY: Darro is advanced in the esteem of his brother Richmond, a newspaper photographer, when he nets Richmond a \$250.00 bonus by obtaining photographs of Ann Eevers, an heiress. Darro shoots pictures of a bank holdup and as the film is being run off, the ringleader, White, posing as an Earl and also as the fiancé of Ann, arrives and a battle ensues. White is captured and Ann turns her affection to Richmond, while Darro attempts to teach June Johnson, his girl, the vagueries of grinding a camera.

CREDITS: The Cast: Frankie Darro, Kane Richmond, June Johnson, Ann Eevers, Johnston White, Horace Murphy, Eddie Hearn, and Ernie Adams. Producer Maurice Conn. Director Les Goodwins. Original story by Peter B. Kyne. Screenplay by Joseph O'Donnell.

BORN RECKLESS

20th Century-Fox

Rating: **. ††. ††. \$. xx. oo.

Catchlines:

"Her duty was to trap him—but she became the victim of love! . . ."

"He made love to her for business reasons—but she was in the wrong business to be sentimental. . . ."

THE STORY: Donlevy, in an attempt to convict MacLane, a gangster, joins his Protective Cab Association. He meets Rochelle Hudson, one of the mob but who is in reality trying to free her brother. She and Donlevy are caught searching MacLane's safe and Rochelle is shot. Escaping in his cab, Donlevy is injured in a wreck with the Association's armored car. In the hospital Rochelle and Donlevy make plans for their future.

CREDITS: The Cast: Brian Donlevy, Rochelle Hudson, Robert Kent, Barton MacLane, Pauline Moore, Chick Chandler, Harry Carey, William Pawley, Francis McDonald, Eddie Dunn, Harvey Clark, Stanley Andrews, and others. Associate Producer Milton H. Feld. Directed by Malcolm St. Clair. Original Story by Jack Andrews.

MYSTERY RANGE

Victory

Rating: *. ††. ††. \$. x. o.

Catchlines:

"A girl's determination and fighting spirit aided in the capture of a dangerous gang."

"Threats against her life made her only more determined to capture the culprits."

THE STORY: Tyler, member of the Cattlemen's Association, arrives at the Bergh ranch to help Jerry Bergh secure the ranch when she becomes of age. Her uncle, McKee is plotting against her to get the ranch himself. Known only to Jerry and himself, Tyler pretends to be Williams, a gunman killer. The real Williams escapes from jail and the gang is just about to capture Tyler when Jerry arrives with a posse and the gang is subdued. At Tyler's suggestion, Jerry joins the Cattlemen's Association.

CREDITS: The Cast: Tom Tyler, Jerry Bergh, Lafe McKee, Milburn Morante, Dick Alexander, Roger Williams, and others. Produced by Sam Katzman. Directed by Bob Hill. Original story and screenplay by Basil Dickey.

WINDJAMMER

RKO-Radio

Rating: **. †. ††. \$. x. o.

Catchlines:

"Two men out to make a record—one to win a boat race—the other to win her love. . . ."

THE STORY: In trying to serve a subpoena on Evans, millionaire sportsman out to win the California-Honolulu yacht race, O'Brien finds himself bound for Honolulu. Constance Worth, Evans' daughter, is haughty with O'Brien. The yacht collides with a windjammer, and the whole party find themselves bound for North China with Hall and his smuggling gang. The party finally escape and in the course of the struggle, the windjammer is set afire and the gang destroyed. O'Brien and Constance decide to continue their trip thru Asiatic waters on their honeymoon.

CREDITS: The Cast: George O'Brien, Constance Worth, William Hall, Gavin Gordon, Lal Chand Mehra, Brandon Evans, Ben Hendricks, Lee Shumway, Stanley Blystone, Frank Hagney and others. Producer George A. Hirliman. Director Ewing Scott. Original Story by Ewing Scott. Screenplay by Dan Jarrett and James Gruen.

Short Subjects PREVIEWS

DEEP SOUTH

RKO 17 minutes. Picturesque.

Cast: •(Colored Players). Hall Johnson Choir, Clarence Muse, Willie Best, Daisy Bufford and Lawrence Stewart.

Negroes are singing as they work in the cotton fields. They all take the day off to attend the wedding of a young couple, after which they help build their log cabin. During a barbecue, they sing and dance until evening.

Good as a novelty and excellent for colored trade, and where negro stories are accepted.

Choral Arrangements and Direction by Hall Johnson. Directed by Leslie Goodwins. Story by George Randol.

SINGING IN THE AIR

RKO 19 minutes. Good.

Cast: Diana Lewis, Edward J. Flanagan, Donald Kerr, Kitty McHugh, Robert Keane, Harry Bowen and others.

A commercial airline company, in developing an advertising scheme, broadcast from the air. Diana Lewis is the singing hostess, who obtains the opportunity to display her fine voice, when recommended to the officials by the pilot. The girl makes good and rewards the pilot with her kisses.

A well written story is nicely directed and has some good singing and music. The airplane sequences should prove a draw. Some comedy. Best for adult trade.

Directed by Jean W. Yarbrough. Story by Eddie Moran. Screen Play by Jean W. Yarbrough and Charles Roberts. Musical Director Roy Webb.

THE WRONG ROMANCE

RKO 18 minutes. Very Funny.

Cast: Leon Errol, Vivian Oakland, Barbara Pepper, Maxine Jennings, Diana Gibson, Harry Bowen and others.

A wife, in trying to solve the solution of a story for which a prize is offered, writes a letter to the "Hearts" column of her husband's newspaper. He thinks she is writing about him so he decides to make her jealous. He hires a chorus girl to stage an act before his wife and the act proves too realistic. And it all ends up with the wife throwing the girl out, to the great relief of her husband.

A fast moving comedy, with Leon Errol in leading role, is good for any program.

Directed by Leslie Goodwins. Story by Leslie Goodwins and Charles Roberts.

RHYTHM ON THE RAMPAGE

RKO 19 minutes. Comedy with Music.

Cast: Ted FioRito and his Orchestra, Barbara Pepper, Tom Kennedy, Paul McLarend and others.

When FioRito refuses to see Barbara Pepper, who has a crush on him, one of the musicians impersonates FioRito and meets her. He gets into a lot of trouble with Kennedy, her boy friend just escaped from prison. When the orchestra is about to depart to play at a benefit, Kennedy jumps into the bus and lands back in prison, where the boys play for the inmates.

A slap stick comedy, with excellent music by Ted FioRito and his orchestra.

Directed by Jean W. Yarbrough. Story by Harold Tarshis.

BAD HOUSEKEEPING

RKO 18 minutes. Riotous Comedy.

Cast: Edgar Kennedy, Franklyn Pangborn, Vivian Oakland, Harrison Greene, Nellroy, Al Herman and others.

Kennedy and his wife decide that the other's job is the easier, so they trade places for the day and Kennedy stays home to keep house. He practically ruins the house, besides beating up the piano tuner, Pangborn. In the meantime, his wife bungles things at the office and brings home a process server whom Kennedy is trying to dodge. After

Frances Dee

By JOE PEARSON

Frances Dee, one of the most popular young actresses in Hollywood, encountered none of the difficulties that usually beset a newcomer to pictures. Unknown and unheralded, there were no screaming headlines or usual newspaper and publicity stuff on her arrival. She came quietly, unobtrusively—a school girl on a lark, and rather thrilled with it all. Since then she has risen from sweet, unsophisticated, obscure college girl to a charming, scintillating actress. A very rare beauty that measures up to the exacting standards of Hollywood pulchritude. Yet in spite of the feminine charm and quiet sophistication, she still has the same daintiness and wholesomeness that she cannot successfully conceal.

Frances was born in Los Angeles, daughter of Frank M. Dee, a civil service expert. When she was 7, she and her family moved to Cincinnati; they remained there until she was 10; moved to Washington, D. C., and went to Chicago a few months later. There Frances entered the Shakespeare Grammar School on the South Side. She was graduated into the Hyde Park High School, rose to vice-presidency of the senior class there, and played the feminine lead in the senior play. Then she entered the University of Chicago as a liberal arts student. Two years later she came to Hollywood on the vacation that was to start her screen career.

A friend told her that Fox was about to do a campus picture and would need co-eds. So Frances, with no film experience whatsoever, naively applied. The hard-boiled casting director took one look at her and her sweet untouched beauty, her look of innocence and unworldliness won him over. And instead of a gruff, "You gotta be registered at Central," he gave her a job. Soon she was getting bits. She won a screen test and a stock contract at Paramount; was elected Wampus Baby Star, and one day attracted the attention of Maurice Chevalier in the Studio Commissary. He took one look at her and decided she was just the girl to play opposite him in "Playboy of Paris." Since then, Frances has been a top ranking feature actress. Among her pictures, have been "Follow Thru," "The Man from Wyoming," "Monte Carlo," "Along Came Youth," "An American Tragedy," "The Night of June 13," "Finishing School," "Little Women," "Silver Chord" and her current assignment "Souls At Sea," in which she plays opposite Gary Cooper and George Raft in one of her best roles to date.

It was while making the "Silver Chord" that Frances met handsome, six foot Joel McCrea, and without hardly waiting for an introduction, he asked her how soon she could arrange to become Mrs. McCrea. Frances saw in Joel her ideal, and was willing, but the studio publicity department wasn't. However, it takes more than a little thing like a studio publicity department to thwart real love, so, when Frances went to Connecticut on location, Joel followed and they were married.

When they are not working they live on their ranch 40 miles out in the San Fernando valley surrounded by high mountains, as peaceful, picturesque and tranquil a spot as can be found in California, or any place else under the canopy of Heaven. The low rambling ranch house, early American furniture, flower gardens, patios, stables, and everything about the ranch fits their quiet personalities and bespeaks their good taste. When Frances isn't playing tennis with Joel, swimming, or riding horseback over cool shady mountain trails, she is busy about the house, looking after the gardens or playing with her two husky sons, David Thomas and Joel Dee.

When they are both working they live in a quiet modest apartment in town. And whether working or not, Frances always rises early. On the days she is working she is always on the set at the appointed time, where she is gay, vivacious, humorous and has a smile for every one. She can be serious without being too serious. Intelligent without being intellectual, and laughs at trifles as easily as a high-school girl. There is no grease paint in either Frances' or Joel's families. And, unlike some movie people, they do not have a suppressed desire to do, or be, other than what they are. There is no double-career jealousy among them. Instead, they take more of an interest in each other's careers than they do in their own. When Frances talks about her home, children, career, what she really wants and hopes, she becomes very serious, fixing one with an earnest look. On being interviewed Frances is a little self-conscious, doesn't like to talk about herself or gush as so many young things of the screen do, and she abhors people who persist in dishing out the small town scandal that is so prevalent in Hollywood.

To the McCreas their home and children come first, then their careers. They have few friends, but like their intimate friends a lot. Both have large families and they have as many friends outside the industry as they have in the industry. For years, Joel has been one of the ace-players on the Santa Monica Beach Club Volley Ball team. And on sunny Sunday mornings while most of Hollywood is sleeping fitfully, you can usually find both Frances and Joel basking in the sunshine at the Beach Club.

In closing, let us add that they are our choice of the veritable personification of All-time All-American couple.

Editor's Note: Fictionized biographies is a new feature for Hollywood Review. Exhibitor-subscribers are granted permission to use these articles in house organs and in their local newspapers in connection with picture showings.

that, the two decide to stick to their own jobs.

This is an exceedingly funny comedy with some very laughable sequences. Will please greatly. Good story and cast. Edgar Kennedy a wow in his usual portrayals.

Directed by Leslie Goodwins. Story by Leslie Goodwins and Monty Collins.

SWING FEVER

RKO 18 minutes. Musical Novelty.

Cast: Billy Gilbert, Jack Norton, Christine McIntyre, Bud Jameson and Eloise Rawitzer.

A fellow who has lost his health because his sweetheart broke their engagement all on account of his dislike for music, is taken to the doctor who has a new method of curing ills. The doctors,

nurses and internes use music, all kinds and types, to cure ailments. Nothing helps this patient until his sweetheart, a nurse, appears in the musical number. His cure is swift and complete.

This is an exaggerated comedy, laid amid expensive looking settings. Billy Gilbert is effective as the slightly nutty doctor.

Directed by Jean W. Yarbrough. Story by Benec Russell. Screen Play by Charles Roberts and Gay Stevens.

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General Comment pertaining to the provision of
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Showmen, Hollywood Exploiters and Executives
of Leading Studios.

Hollywood Motion Picture Review

Hollywood MOTION PICTURE REVIEW

Edited and Published by Joe Blair—Hollywood, Calif.

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PURPOSE

To serve both the Producer and the Exhibitor. A reliable, authentic reviewing service unexcelled in box-office accuracy, dependability and constructive suggestions together with creative exploitation ideas, selling tips and booking guidance.

EXPLANATION!

File this copy or clip the reviews to use as a handy reference guide when you buy, book, date-in or plan campaigns on all important feature pictures. **DON'T FORM YOUR OPINION ON ANY PICTURE UNTIL YOU'VE READ OUR REVIEW.**

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LAST TRAIN
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RIDING ON AIR

Hollywood REVIEW

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Vol. III

HOLLYWOOD, CALIFORNIA, JUNE 5, 1937

No. 1

Gouging Exhibitors Continues!



JOE BLAIR

EXHIBITORS stand for more gouging than do merchants in any other business!

Take the trailer racket for instance! A majority of all the trailers released are made by the concerns themselves. Some are even assembled from scenes off the cutting room floor, while other trailers are prepared by advertising men who are trying to sell picture entertainment.

After a trailer is completed by one of our producing companies, it is turned over to National Screen Service to rent to the Exhibitor. Thus you have a situation of a theatremán buying pictures of a film concern, even though many of the films are played on percentage, then going next door to buy trailers, made by the very same concern, in order to advertise the product. Please explain the logic of an Exhibitor being compelled to play pictures on a percentage arrangement and then forced to pay several dol-

lars extra on a flat rental for a trailer to sell the article. Considering the theatre holdings, overhead and running expense, the Exhibitor is receiving the worst of the present percentage arrangement split. It is common knowledge that the distributors forced this percentage arrangement upon the Exhibitor. All trailers and accessories necessary in advertising a picture, played on a percentage basis, should come free of cost to the Exhibitor or deducted from the gross receipts. An Exhibitor is a sap to stand for any unequitable situations.

Still pictures used by Exhibitors for advertising forthcoming product, in newspapers, lobby and window displays, cost him the general retail price of 10c to 15c each with few rebates. What a racket! The merchant pays for articles to sell the other fellow's product. How many Exhibitors know that every studio in Hollywood mails out each week, free of charge to newspapers, magazines and syndicates, from 2000 to 5000—8 x 10 photographs in build up campaigns? (A great percentage of these hit the waste paper basket and are never printed.) Why don't they give you Exhibitors free still pictures? Don't they realize the easiest place to put over a star or sell a picture, is in the Producers' Showcase (the Exhibitor's Lobby)?

Then there is the score charge heaped onto the Exhibitor. To improve or enhance the entertainment value of his film, the producer adds music. After he has agreed upon a percentage or flat rental deal, he levies on the score charge. Some pictures are individually scored by groups of musicians but a great majority of the pictures released today are scored from negative scores stored in vaults and used time and again—yet the Exhibitor is expected to pay the full score charge on every picture each time the distributor can level down on him. Several smart showmen are not signing contracts until the distributor waives all score charges, trailer rentals and many other extra gadget costs, especially on percentage pictures. This the distributor is doing in many localities. If he can do it for one showman, he can do it for others. Exhibitors stand firm! If the big concerns aren't fair with you, buy one or two groups and then purchase every small concern's product on the selective buying arrangement, i. e. you sign up for 20 or 30 pictures in a group and you have preference in choosing 10 or 15 and weeding out the bad ones.

By watching HOLLYWOOD REVIEW'S preview page, you won't go wrong on booking your pictures! No amount of influence or pressure will cause us to waver in our determination to write honest reviews! There is such a thing as honesty in writing reviews, but what about accuracy? Keep a check on the accuracy of our reviews and you'll find our batting average exceedingly high when it comes to calling the turn on both good and bad product.

THIS WEEK IN NEWS

Gregory La Cava has started cameras grinding on RKO-Radio's "Stage Door," with Ginger Rogers and Katharine Hepburn co-starring. The impressive cast of the Pandro S. Berman production also includes the names of Adolph Menjou, Gail Patrick, Constance Collier, Leona Roberts and Marjorie Lord. The screen play of "Stage Door" is being written by Anthony Veiller from the Broadway hit of the same name by George S. Kaufman and Edna Ferber.

Claude Binyon, author of the screen play for "I Met Him in Paris," current Paramount release starring Claudette Colbert, will write the screen play of Carole Lombard's next Paramount starring picture, "True Confession," which Wesley Ruggles is scheduled to direct.

Virginia Field has been assigned one of the important feminine roles in "In Old Chicago" at 20th Century-Fox Studio. Tyrone Power and Don Ameche have the leading male roles. Henry King is scheduled to direct, with Kenneth Macgowan serving as associate producer.

"Alcatraz Island", dramatic screen play centering around the famous penal institution in San Francisco Bay, has been placed in production at the Warner Bros.-First National Studios, with William McGann directing.

Dick Purcell, Ann Sheridan and Mary Maguire form a trio of romantic leads in the film. Others prominent in the cast include John Litel, William Hopper, Gordon Oliver, Peggy Bates, George E. Stone and Addison Richards.

"Alcatraz Island" is an original screen play by Crane Wilbur.

Gene Lockhart, one of Hollywood's most gifted character actors, is leaving Hollywood soon, having been cast in one of the prominent roles of the big musical spectacle, "Virginia," which will hold forth all Summer at the Radio City Music Hall in New York City. Gene is currently enacting one of the main supporting roles in the Republic production, "She Didn't Want A Sheikh," a new Ramon Navarro picture which Irving Pichel is now directing for Republic.

Howard J. Green has been signed by Samuel Goldwyn to do the screen treatment for the forthcoming \$2,000,000 musical extravaganza "The Goldwyn Follies." Green will work with Bert Kalmar and Harry Ruby, song-writing team who are writing the "book" for the musical numbers. "The Goldwyn Follies" will be Goldwyn's first technicolor production under his recently announced plan to make all his future pictures in color. Leigh Jason has been signed to direct the picture.

John Cromwell has been signed by Samuel Goldwyn to direct the Gary Cooper starring picture "The Adventures of Marco Polo."

The film, which will go into production about the middle of June, will be from the script by Robert Emmet Sherwood, internationally famous playwright. Opposite Cooper will appear Sigrid Gurie as the Tartar Princess Kukachin.

Glenn Tryon will direct "Face the Facts," Stuart Erwin's second starring picture for Grand National, and with Arnold Belgard, is at work writing additional scenes and dialogue for the screen version of this Clarence Budington Kelland original story. Richard Rowland, who will produce "Face the Facts," has set the starting date for early next month.

Spencer Tracy will co-star with Luise Rainer in M.G.M.'s "Big City", to be produced by Norman Krasna, who wrote the original. Frank Borzage will direct. The story presents a foreign girl who arrives in the U. S. to make her fortune.

PREVIEWS OF CURRENT RELEASES

Pictures Are Reviewed Only From
A Box-Office Angle.

Key to Ratings

BOX-OFFICE RATING

- AA Exceptionally big picture
A Very good
B Good average product
C Weak
D No recommendation

PRODUCTION COST RATING

- E Lavish production
F Average production
G An economy picture

ARTISTIC RATING

- H Excellent
I Good
J Indifferent

CENSORSHIP RATING

- K Clean product—nothing offensive
L Moderate amount of suggestive or objectionable material, unlikely to arouse opposition except in very conservative communities
M Contains considerable censorable material
N Apt to arouse serious objection

CLASS OF HOUSE

- O Suited to all theatres
P Good product for smaller houses
Q May be good first-run product, but doubtful for smaller houses, neighborhoods and small towns.
R Must be handled with care if shown to family trade

TYPE OF PICTURE

- a Comedy drama
b Melodrama
c Musical
d Mystery drama
e Comedy
f Western

PARNELL

Metro-Goldwyn-Mayer

STORY LONG AND SLOW UNFOLDING. TOO MUCH SPEECH MAKING. DOUBTFUL BOX OFFICE. SOME ACCENTS.

Produced and Directed by John M. Stahl. Original story by Elsie T. Schaffer. Screenplay by John Van Druten and S. N. Behrman. Photography by Karl Freund, A.S.C. Release Date June 2, 1937. Running time at preview 116 minutes.

THE CAST

Parnell	CLARK GABLE
Katie	MYRNA LOY
Aunt Ben	EDNA MAY OLIVER
Campbell	EDMUND GWENN
Willie	ALAN MARSHAL
Davitt	DONALD CRISP
Clara	BILLIE BURKE
The O'Gorman Mahon	BERTON CHURCHILL
Murphy	DONALD MEEK
Gladstone	MONTAGU LOVE
Healy	BYRON RUSSELL
Redmond	BRANDON TYNAN
Nora	PHILLIS COGHLAN
Pigott	NEIL FITZGERALD
Sir Charles Russell	GEORGE ZUCCO
Young O'Brien	PAT MORIARTY

Rating: B. E. H. L. O. b.

The Story: Gable, working to relieve the sufferings of the poor in Ireland, finds a large political party working against him. Through the efforts of unscrupulous Marshal, he meets Myrna Loy, the estranged wife of Marshal and they fall in love. After Gable is falsely accused of murder he becomes seriously ill and recuperates at the home of Myrna and her Aunt, Edna May Oliver. Myrna then helps Gable to clear the charges. When Gable refuses to aid Marshal in his crooked work, Marshal brings divorce proceedings against Myrna, naming Gable as co-respondent. The scandal ruins Gable, and stricken with another heart attack, he dies in Myrna's arms.

COMMENT: The long awaited "Parnell" is not box-office. Whatever business it does, will be on the name value of Clark Gable and Myrna Loy. The story is not appealing to general patronage. There is altogether too much speech making, and a long story that has a slow tempo. The subject, as treated, is more or less revolting to some minds. It depicts a husband offering his wife to further his career, and the wife openly disregarding the sanctity of marriage. In addition, there is nothing heroic about Parnell, and the ending is in death. There is very little comedy relief, and juvenile interest is nil. The performances are all excellent with most of the action falling upon Gable and Loy, both of whom are outstanding in their portrayals. Alan Marshal is extremely effective in his role. Painstaking direction by John M. Stahl is apparent and Karl Freund's splendid camera work is again a treat to the eye. Recording is spotty with some action below level and different accents difficult to understand.

Advertising: Emphasize cast names. Play up fine acting of Clark Gable and Myrna Loy. Students for history of Parnell. Circularize Irish societies and groups. Give out shamrocks in novel announcement. Stress fact that story laid in year of 1880

and concerns history of Ireland. Stage pretentious opening with civic officials in attendance. Use Irish songs and music for displays and stage attraction. Offer prize to best natural or false beards worn to see picture.—JOE BLAIR.

RIDING ON AIR

(formerly "All Is Confusion")

RKO-Radio

JOE E. BROWN AIRPLANE STORY IS FAST MOVING; HAS LAUGHS AND GOOD GAGS. GREAT FOR KIDS.

Producer David L. Loew. Directed by Edward Sedgwick. Screen play by Richard Flournoy and Richard Macaulay. Original by Richard Macaulay. Photographed by Al Gilks, A.S.C. Release date not set. Running time at preview 65 minutes.

THE CAST

Elmer Lane	JOE E. BROWN
Doc	GUY KIBBEE
Betty Harrison	FLORENCE RICE
Harvey Schumann	VINTON HAWORTH
Mr. Harrison	HARLAN BRIGGS
Bill Hilton	ANTHONY NACE
Byrd	ANDREW TOMBS
Nick, the Greek	BENNY BURT
The Landlady	LEILA MCINTYRE
The Sheriff	CLEM BEVANS
The Crooner	CLIFF NAZARRO, JR.

Rating: B. F. H. K. O. a.

The Story: Brown is in hopes of buying the Chronicle he works on and marrying Florence Rice. Papa Briggs, however, has Haworth picked as the groom. Both suitors become correspondents for rival Chicago papers and learn of perfume smuggling ring. When Brown wins \$5000 in slogan contest, shyder Kibbee organizes fake company on the money and Brown's pal, Nace's invention. Altho Haworth proceeds to cramp his style on every turn, Brown emerges a hero, captures the smugglers, wins confidence of townspeople, and Florence says 'Yes'.

COMMENT: An airplane story with fast tempo and plenty of exciting sequences with chase scenes in the clouds, should put this Joe E. Brown vehicle over with a bang with family audiences, fans of the star and should go great with youngsters. They will get a big kick out of the many funny antics of Brown who brings back his famous yell in this one. All in cast are fine with Brown dominating as the hero of the Saturday Evening Post Elmer Lane stories. Vinton Haworth, Florence Rice and Anthony Nace do nicely in supporting roles, while Guy Kibbee does excellent as the scheming promoter. Fine photography, recording and sets. Most excellent direction by Edward Sedgwick makes this a laugh riot from the start to finish. He also obtains natural, believable acting from entire cast.

Advertising: Go strong on the name of the star, using the airplane idea; also make use of radio tie ups. Sell this as Brown's funniest, which makes a 'funniest experience contest' a good angle. Put cuckoo clock in lobby, with sign showing Brown as a dizzy aviator. Basket filled with buttons, with sign "lost while laughing at Joe E. Brown — in (title)." — A. B.

FLY-AWAY BABY

Warner Bros.

GOOD AVERAGE PROGRAMMER. SPLENDID AIRPLANE SEQUENCES AND SOME TOP COMEDY LAUGHS. WELL DIRECTED.

Producer Bryan Foy. Director Frank McDonald. Original story by Dorothy Kilgallen. Screenplay by Don Ryan and Kenneth Gamet. Release date June 19, 1937. Running time at preview 60 minutes.

THE CAST

Torchy Blane	GLENDIA FARRELL
Steve McBride	BARTON MACLANE
Gahagan	TOM KENNEDY
Lucien Croy	GORDON OLIVER
Allister	JOSEPH KING
Sprague	HUGH O'CONNELL

AND OTHERS

Rating: B. G. I. K. P. d.

The Story: Glenda Farrell, gal reporter, and MacLane, detective, are about to be married when a jewel robbery and murder starts them on a search for the murderer. Glenda suspects Oliver, son of rich publisher. When Oliver leaves on supposedly round-the-world publicity race, Glenda persuades her paper to also enter the race. A series of clever deductions by Glenda and MacLane pin the crime on Oliver. Again they attempt a ceremony.

COMMENT: For average program entertainment, this picture gives a good account of itself. There is a threadbare romance between Barton MacLane and Glenda Farrell but hearty laugh lines make up the difference. The airplane, zeppelin and transport sequences are well spotted in and should be capitalized upon in exploitation. Considerable action takes place throughout, though early portions of the story are somewhat talkative. Worthwhile performances by the entire cast, with a stand-out comedy portrayal by Tom Kennedy. Frank McDonald's direction comes in for exceedingly favorable comment due to his fine handling of players, splendid spacing of laugh lines and all-around good direction. Photography, sets, recording are of average values.

Advertising: Play up airplane, zeppelin and China Clipper transport flying. Use newspaper scenes and headlines of zeppelin crash as lobby attraction. Merchandising displays along with air transport tie-up in title build up. Luggage shops, jewelry stores, camera shops, and trophy award displays. Hold 'Round the World' airplane race contest with number of tickets sold regulating voting. Offer juveniles prize to work difficult puzzle. Use one or more pretty girls in flying togs title placarded for street stunt.—JOE BLAIR.

(Additional Reviews on page 5)

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OTHER EXHIBITORS BELIEVE
IN—IT IS FAST PROVING ITS IM-
PORTANCE TO THE INDUSTRY.

BEST PICTURES OF THE WEEK



(Center Photo)

Milton Berle, Director Leigh Jason, Harriet Hilliard and Jerome Cowan have a formal get-together on the set of RKO-Radio's "New Faces Of 1937", film musical in which Berle, Harriet, Cowan, Parkyakarkus and Joe Penner have the leading roles.



THEIR FIRST INTRODUCTION

Preston Foster chats for the first time with star Kay Francis of the Warner Brothers production "First Lady," in which Preston is the leading man. Screen play is by Rowland Leigh from the original by George S. Kaufman and Katherine Dayton. Stanley Logan is directing the picture while Harry Joe Brown is serving as Producer. Cast includes Walter Connolly, Anita Louise, Verree Teasdale, Victor Jory, Marjorie Gateson and others.



WHEN GIRL MEETS BOY

Wendy Barrie says "howdy" to Joel McCrea on the set of Samuel Goldwyn's current production, "Dead End," which William Wyler is now directing. The story, containing exact reproductions of the streets depicted in the Sidney Kingsley play-hit, has an imposing cast which includes Sylvia Sydney, Allen Jenkins, Humphrey Bogart and Claire Trevor.



OUT ON THE ICE BUT NOT FROZEN

Rita Hayworth, Columbia star, leads her team to victory in "Flashing Skates," which features Charles Quigley, Miss Hayworth, Paul Fix, Max Hoffman, Jr., and Dick Wessel. Some of the fastest skating shown on the screen is included in scenes of the picture.



SERVING THE CAKE

Jane Withers is the woman of the house in "Wild and Woolly," her current 20th Century-Fox picture which Alfred L. Werker is directing. Robert Wilcox, leading man is at the table while Director Werker is beside the camera. Harry Jackson, cinematographer is the man in the dark shirt.

June 5, 1937.
Hollywood, Calif.

TO ALL SUBSCRIBERS:

An announcement of a special number on Exploitation and Showmanship, was made on the back page of last week's issue of HOLLYWOOD REVIEW.

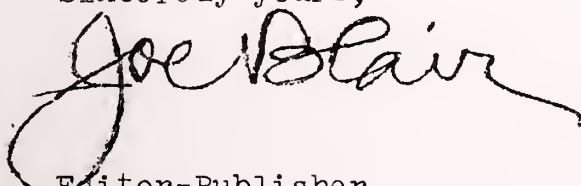
HOLLYWOOD REVIEW is making film producers conscious of the Exhibitors. They are still talking about those letters on product we reproduced. I know your comments made them think, and I hope product materially improves. To those whose letters we reproduced I am deeply grateful for your cooperation. We will hit back at them again one of these days.

The idea for a special issue devoted to Exploitation and Showmanship comes about because of two reasons: First, I would like everyone to become showmanship conscious. Hollywood can absorb much good by stressing showmanship. Second, I have good Exhibitor friends in various localities who have pet stunts or systematic routine which they use to put over their programs. Let's make HOLLYWOOD REVIEW a clearing house for those ideas. What is your special stunt or system in putting over your theatre and programs? Hollywood would like to know if you get behind each picture or just exploit certain films.

Allot yourself time to write me a letter on Exploitation and Showmanship to be reprinted in the June 25th issue. Time is short - so don't delay! May I look forward to hearing from you within a few days?

With kindest regards and every good wish, I am

Sincerely yours,



Editor-Publisher
HOLLYWOOD REVIEW
1040 N. Martel Avenue,
Hollywood, California.

JB:m

Flashing Skates, which features Charles Fuldrey, Miss Hayworth, Paul Fix, Max Hoffman, Jr., and Dick Wessel. Some of the fastest skating shown on the screen is included in scenes of the picture.

20th Century Fox picture which takes place in the city of New York. Wilcox, leading man is at the table while Director Werker is beside the camera. Harry Jackson, cinematographer is the man in the dark shirt.

REVIEWS

(Continued from page 3)

THE GREAT GAMBINI

Paramount

SUSPENSEFUL & AMUSING MURDER MYSTERY. TOP DIRECTION, WRITING, ACTING AND PHOTOGRAPHY. GOOD DUAL LEADER.

Produced by B. P. Schulberg. Directed by Charles Vidor. Screenplay by Frederick Jackson, Frank Partos and Howard Irving Young. Original Story by Frederick Jackson. Photography by Leon Shamroy. Release Date June 25, 1937. Running time at preview 70 minutes.

THE CAST

Gambini	AKIM TAMIROFF
Ann Randall	MARIAN MARSH
Grant Naylor	JOHN TRENT
Nancy Randall	GENEVIEVE TOBIN
William Randall	REGINALD DENNY
Stephen Danby	ROLAND DREW
Sergeant Kirby	WILLIAM DEMAREST
"Butch"	EDWARD BROPHY
Lamb	ALAN BIRMINGHAM
Luba	LYA LYS

Rating: B. F. I. K. O. d /e.

The Story: Marian Marsh has jilted Trent and is going to marry Drew. The three meet at a night club where Tamiroff, a magician, is performing. He tells Marian she will not marry on the morrow. The next morning the dead body of Drew is found by his butler, Birmingham. Everyone is suspected and meet at Drew's apartment. Tamiroff makes his appearance and narrows the suspects down to Marian, Trent, and Denny, Marian's father. Thru a series of events, Tamiroff is found to be the murderer and Marian and Trent are reunited.

COMMENT: Here is a nicely balanced and constructed murder mystery that should entertain and keep most any audience guessing its solution until the last. And while it is basically the old mystery formula, who killed who and why, it is well done, offers many new twists and variations, and there isn't a dull moment in it. The characters are all well cast and turn in excellent performances. Akim Tamiroff stands out in the title role of "The Great Gambini" and does his best work since "The General Died at Dawn". It is with amazing ease and suave finesse that he handles the difficult role, making his work so outstanding. John Trent and Marian Marsh supply the proper amount of romance and add much to the picture's entertainment. Balance of cast are good. The screenplay by Frederick Jackson, Frank Partos and Howard Irving Young contains a sufficient amount of suspense, comedy and smart sprightly dialogue. Charles Vidor's expert direction makes the most of every situation and keeps things moving at a swift pace. Photography by Leon Shamroy is high grade.

Advertising: Play up the title and sell as a thrilling murder mystery. Publicize the fact that Tamiroff played the sinister Chinese General in "The General Died At Dawn". Stage a Magician or Mind Reading act. Magician's paraphernalia for lobby display. Publish a brief synopsis and offer free tickets for the correct solutions. Tie ups with men and women's furnishings for evening clothes; furniture stores for home and office furniture. Man in evening clothes carrying a sign reading: "I am the Great Gambini, the man who knows all, sees all and tells all".—JOE PEARSON.

MIDNIGHT MADONNA

Paramount

ENTERTAINING SENTIMENTAL DRAMA FOR SMALLER HOUSES. EXCELLENT DIRECTION AND CAST PORTRAYALS.

Produced by Emanuel Cohen. Directed by James Flood. Original by David Boehm. Screenplay by Doris Malloy, and Gladys Lehman. Photographed by Robert Pittack. Release date July 2, 1937. Running time at preview 68 minutes.

THE CAST

Blackie Denbo	WARREN WILLIAM
Kay Barrie	MADY CORRELL
Penelope Barrie Long (Penny)	KITTY CLANCY
Judge Clark	EDWARD ELLIS
Vinny Long	ROBERT BALDWIN
Stuart Kirkland	JONATHAN HALE
Wolfe	JOSEPH SAWYER
Moe Grinnell	JOSEPH CREHAN
Effie	IRENE FRANKLIN
Penny's Bodyguard	JACK CLIFFORD
Penny's Nurse	RUTH ROBINSON
Elmira	MILDRED GOVER

Rating: B. F. I. K. P. b.

The Story: Kitty Clancy is seriously ill and her mother, Mady Correll frantically seeks aid of Warren William, gambler who takes the child to the hospital, and finds a job for Mady. Because of Baldwin's wastrel ways, his father had cut him from his will, leaving all to his granddaughter, Kitty. Baldwin gains custody of his child after falsely accusing his wife, Mady, with unfitness of character. William proves that those who testified against Mady were criminals and professional perjurers. The judge re-opens the case and reverses the decision, leaving Mady, Kitty and William on their way to happiness together.

COMMENT: Producer Emanuel Cohen has turned out a good piece of entertainment here. While it may be a bit too sentimental for the larger theatres, it should click nicely in the smaller houses. The screenplay by Doris Malloy and Gladys Lehman, although having ingredients that are over-familiar, as a whole is believable, entertaining, effective and has the right amount of tension, romance and dramatic suspense. James Flood has directed with understanding and capitalizes upon every opportunity. Warren William scores a smash hit in every scene. Mady Correll makes her film debut and displays a brand of charm and sincerity that, with the right pictures, is destined to lift her to stardom. Another promising debut is that of Kitty Clancy, a new child discovery who looks like star material, as she has a natural screen personality and a simple direct way of delivering her lines. The outstanding performance is given by Edward Ellis. Supporting parts are all well handled. Photography by Robert Pittack, and musical score by George Stoll are in keeping with the production.

Advertising: The cast names are best selling factor. Play up Kitty Clancy as a new child wonder star, and stage a Kitty Clancy Contest. Obtain cooperation of local shops for children's clothes, toys; furniture stores for furnishings of children's rooms. Appeal to the feminine trade and stress fact that picture is a court-room drama of mother love. Arrange a debate with Women's Clubs, etc., as to why a mother should in most cases retain the custody of children. Have a local judge address audience and explain his theories on the subject. Ideal booking for midnight show holding pretty girl contest to select local madonna, tie up with newspaper in putting over stunt. — JOE PEARSON.

LAST TRAIN FROM MADRID

Paramount

CONSIDERABLE EXCITEMENT AND ACTION IN FAIR PROGRAM PIC. BUT PLOT IS RATHER CONFUSING FOR SOME PATRONS

Producer George M. Arthur. Director James Hogan. Original story by Paul Hervey Fox. Screenplay by Louis Stevens. Photography by Harry Fishbeck. Release date June 11, 1937. Running time at preview 70 minutes.

THE CAST

Dexter	LEW AYRES
Carmelita	DOROTHY LAMOUR
Eduardo De Soto	GILBERT ROLAND
Commandante	LIONEL ATWILL
Baroness	KAREN MORLEY
Helena	HELEN MACK
Juan Sanchez	ROBERT CUMMINGS
Maria Ferrar	OLYMPE BRADNA
Capt. Alvarez	ANTHONY QUINN
Michael Balk	LEE BOWMAN

Rating: B. F. H. L. P. b.

The Story: In violation of his duty as Captain of the Spanish army, Quinn arranges for the escape of his friend, Roland, and Dorothy Lamour with whom both men are in love. For this sacrifice, Quinn is killed. Several other plots are involved. Among them are the affairs of an American correspondent, Ayres, and Olympe Bradna, the girl he befriends; Cummings and Helen Mack, who find love; and Karen Morley, a baroness, who kills her former paramour, Bowman, but is herself caught before the last train leaves for Madrid.

COMMENT: This story has plenty of excitement and action but the continuity is somewhat jerky and at times confusing. There is a trio of romances, each of which takes time to establish and which retards the unfoldment of the story of the main characters. Lew Ayres, as the American newspaper correspondent, gives a most entertaining performance and will add to his fan following from this portrayal. Dorothy Lamour seems sacrificed to a role which requires little acting ability. Gilbert Roland, Anthony Quinn and Lionel Atwill, each contribute worthwhile performances. Karen Morley is excellent as a Russian baroness. Helen Mack and Robert Cummings both portray roles in which some scenes may cause laughter from the rowdies. Olympe Bradna and Lee Bowman are both extremely effective in their respective roles. James Hogan's direction is uniformly good. Sets and recording okay. Cinematographer Harry Fischbeck photographed the picture realistically. Technical work makes the war zone of Madrid most effective and credit for this work goes to Don Jaime, who fled the fierce fighting between Bilbao and Madrid. In filming the picture it was necessary to eliminate every scene and vestage of dialogue that might reflect on either forces in Spain.

Advertising: Play up title. Stress heavily on the current Spanish war news; search local newspaper files for banner line headlines on Spanish war for lobby and window attractions. Ideal booking for Spanish communities. Tie up with Spanish teacher for free lesson prize as giveaway. Use Spanish soldiers in open car placarded title as street stunt. Use huge map of Spain marking important battle fronts and besieged cities as lobby attraction. Merchants for old wines display. Use train effect with compo board as lobby decorations. Dress ushers as train attendants. Use soldier patrolling in front of theatre and make sand bag barricades. — JOE BLAIR.

(Additional Preview Page 7)

ANALYZING IMMEDIATE PRODUCT

on

PICTURES NOW
BEING FILMED

BUDGET	PRODUCER	STORY	DIRECTORIAL	STAR VALUE	BOX-OFFICE PREDICTION
*** High Budget	††† Top Average	††† Great Prospects	\$\$\$ Highly Recommended	xxx Pretentious	* Means 25% greater
** Medium Budget	†† Medium Average	††† Ordinary Prospects	\$\$ Favorable	xx Attractive	ooo A Record Breaker
* Low Budget	† Low Average	† Doubtful Prospects	\$ Inconsistent	x Weak	oo Holds Its Own
					o Undervalue

MAKE A WISH

RKO-Radio

Rating: ***. †††. ††. \$\$\$\$. xx. oo*.

Catchlines:

"He thought there was nothing new under the sun until this child proved he was mistaken. . . ."
 "A man's friendship for a lad brings about the end of a mistaken marriage. . . ."

THE STORY: "Going away to a summer camp to obtain inspiration for his forthcoming operetta, Rathbone meets Breen and an instant friendship is formed. Rathbone learns from Breen that his mother, Marion Claire, once a singer, has given up the stage to marry Forbes, whom Breen dislikes because he is not a regular fellow. From this, Rathbone gets his inspiration. He meets Breen's mother and falls in love with her. Knowing she is the only one to sing his operetta, Rathbone leaves town when she refuses. Marion finds she loves Rathbone and does sing in his operetta with everyone, including Breen, happy over the coming marriage.

CREDITS: The Cast: Bobby Breen, Basil Rathbone, Marion Claire, Henry Armetta, Ralph Forbes, Leon Errol, Donald Meek, Billy Lee, Herbert Rawlinson, Leonid Kinskey, Fred Scott, and others. Produced by Sol Lesser. Directed by Kurt Neumann. Original Story by Gertrude Berg. Screenplay by Gertrude Berg, Bernard Schubert, and Earle Snell.

GOOD NIGHT LADIES

Paramount

Rating: **. ††. ††. \$\$\$\$. xx. oo.

Catchlines:

"Just an out of town boy trying to make good but a couple of scheming females wouldn't let him. . . ."

THE STORY: Downs, amateur song-writer from upstate New York, meets Eleanore Whitney on the train enroute to the city, where he plans to look up Overman, a semi-successful song-writer. Downs gets tangled up with a pair of scheming females—Overman's wife and her sister—and unexpectedly finds himself on the road to fame. At the last minute he finds out he has been duped by the publisher, and tosses the whole thing off in favor of Eleanore, only to discover that he's really a hit after all.

CREDITS: The Cast: William Demarest, Benny Baker, Lynne Overman, Eleanore Whitney, Johnny Downs, Terry Walker, Helen Flint, El Brendel, Kitty McHugh, John Patterson and Barlowe Borland. A General Manager's office Production. Directed by George Archainbaud. Original by Ring Lardner and George Kaufman.

TOO CLEVER TO LIVE

Universal

Rating: **. †. †. \$\$\$\$. x. o.

Catchlines:

"He formed a perfect alibi—then confessed to save his son. . . ."

THE STORY: Planning to murder the man who broke up his home, Stone, an actor, bothers the police with crazy murder stories saying he committed the crimes. His son, Brown, joins the troupe, not knowing Stone is his real father. During intermission, Stone murders Brown's foster father and Brown is accused of the crime. Realizing what he has done, Stone confesses, but the police do not believe him. He finally convinces them and knowing he has saved his son from the electric chair, he is now ready for the death that awaits him.

CREDITS: The Cast: Lewis Stone, Tom Brown, Barbara Read, Robert Gleckler, Forrester Harvey, Billy Wayne, Marjorie Main. Associate Producer E. M. Asher. Directed by Lewis R. Foster. Screen play by Charles Grayson, Cy Bartlett and Lewis R. Foster.

FEUD OF THE TRAIL

Victory

Rating: *. ††. ††. \$\$\$\$. x. o.

Catchlines:

"His ruse and clever detection saved a family from certain death and won him the hand of a pretty girl. . . ."

THE STORY: Assuming the name of a dead bandit, Tyler, operative of the Cattlemen's Association, is detailed to investigate mysterious attacks on the ranchers. He learns that the dead bandit is the brother of Harlene Wood and under threats of coercion, her father had been forced to sell their ranch. Tyler discovers a rich gold vein has been located on the property and Williams is using every means to obtain title to the ranch. Tyler is able to trace Williams and his henchmen to the hidden mine, pin the guilt upon them, and make the capture. He is obliged to disclose his identity and when he leaves, it is understood he may return to help pacify Harlene for the loss of her brother.

CREDITS: The Cast: Tom Tyler, Harlene Wood, Milburn Morante, Jim Correy, Dick Alexander, Roger Williams, Vane Calvert, and Slim Whitaker. Produced by Sam Katzman. Directed by Bob Hill. Original story and screenplay by Basil Dickey.

THE LIFE OF THE PARTY

RKO-Radio

Rating: ***. †††. ††. \$\$\$\$. xxx. oo*.

Catchlines:

"She wanted a singing career—when American men didn't interest her."

THE STORY: It is Moore's job to see that Raymond, who is soon to come into a fortune, does not become involved with a woman. Raymond meets Harriet Hilliard, a singer who is really daughter of a countess. Complications arise when Harriet's mother arrives with Penner as a prospective husband for her daughter. But Harriet settles this by announcing Raymond is her husband. Raymond's mother arrives and says he has passed the age limit and will not have to forfeit his fortune. Harriet's mother is delighted to learn of his wealth. Harriet and Raymond find they really do love each other and are truly married.

CREDITS: The Cast: Gene Raymond, Harriet Hilliard, Victor Moore, Helen Broderick, Eric Blore, Joe Penner, Parkyakarkus, Richard Lane, Billy Gilbert. Producer Edward Kaufman. Director William Seiter. Original by Joseph Santley. Screenplay by Bert Kalmar, Harry Ruby and Violet Brothers Shore.

LANCER SPY

20th Century-Fox

Rating: **. †††. ††. \$. x. oo.

Catchlines:

"His life meant nothing as pitted against the happiness and freedom of his country. . . ."

THE STORY: Because of his resemblance to a German officer taken prisoner, Sanders, a British officer, is sent to Germany to discover plans of attack. He successfully steals them and is about to escape when his ruse is discovered by Rumann. As he is about to be shot by Rumann, Lorre, a French spy, kills Rumann. Safely back in England, Sanders rejoins his wife, Virginia Field and is praised for his courage and bravery.

CREDITS: The Cast: George Sanders, Fritz Feld, Lester Matthews, Lionel Atwill, Virginia Field, Joseph Schildkraut, Sig Rumann, Peter Lorre, Germaine Aussey and others. Associate Producer Samuel Engel. Director Gregory Ratoff. Original by Marte McKenna.

THIS WAY PLEASE

Paramount

Rating: **. ††. ††. \$\$\$\$. xx. oo.

Catchlines:

"Her job was to lead young men down the aisle—but not to the tune of the wedding march. . . ."

THE STORY: Betty Grable, usherette in a motion picture theatre, falls in love with Rogers, dynamic orchestra leader. Mary Livingstone, also an usherette; Ned Sparks, the theatre's press agent, and Lee Bowman, house manager, all try to break it up, but to no avail. James and Marian Jordan visitors, find themselves unwittingly involved in the romance. Rogers and Betty quarrel, and when he is fired, she takes his place. He pretends to be reconciled, and they are to be married on the stage. But Rogers fails to show up, and complications come thick and fast until everything is settled amicably.

CREDITS: The Cast: Charles "Buddy" Rogers, Betty Grable, Mary Livingstone, Ned Sparks, James and Marian Jordan, Porter Hall, Lee Bowman, Cecil Cunningham, Wally Vernon, and others. Produced by Mel Shauer. Directed by Robert Florey.

100 MEN AND A GIRL

Universal

Rating: ***. †††. ††. \$\$\$\$. xx. oo*.

Catchlines:

"The joke of a flighty society woman brought success to three desperate people. . . ."

THE STORY: Deanna Durbin and Menjou, her father, who is an unemployed musician, are about to be evicted from their room, when he finds a woman's purse. Deanna returns it to the owner who, when hearing about the hundreds of unemployed musicians, decides to sponsor a symphony orchestra. Her husband, Pallette, thinking this is a joke of his wife's, tells Deanna he will put the show on the air providing the great Stokowski will conduct. When Stokowski hears Deanna sing, he agrees to direct the orchestra. Deanna knows their troubles are over for a while.

CREDITS: The Cast: Deanna Durbin, Leopold Stokowski, Adolphe Menjou, Mischa Auer, Eugene Pallette, Billy Gilbert, Alma Kruger, Frank Jenks, and others. Associate Producer Joe Pasternak. Directed by Henry Koster. Original Story by Hans Kraly. Screenplay by Charles Kenyon.

SHE'S NO LADY

Paramount

Rating: **. ††. ††. \$\$\$\$. xx. oo.

Catchlines:

"Cupid became confused trying to straighten out a young couple's difficulties. . . ."

THE STORY: Trent strikes up a daring flirtation with Ann Dvorak. Both have an invitation to a party at the home of Aileen Pringle and Hoyt. When some diamonds are stolen, Trent, believing Ann has the jewels, relieves her of her purse, but finds he is mistaken. Going to her apartment, he saves himself and Ann from cold-blooded killing by attracting the police. At headquarters, Ann is disclosed as an insurance investigator and Trent, a detective, both on the trail of a former coup pulled by Aileen and Hoyt.

CREDITS: The Cast: Ann Dvorak, John Trent, Harry Beresford, Guinn Williams, Aileen Pringle, Arthur Hoyt, and others. Produced by B. P. Schulberg. Directed by Charles Vidor. Original by James Edward Grant. Screenplay by George Bruce and Frank Partos.

REVIEWS

(Continued from Page 5)

TALENT SCOUT

Warner Bros.

DONALD WOODS FINE IN MOVIE STUDIO
BACKGROUND FILM. INTERESTING TO
MOVIE FANS. SOME SINGING.

Producer Bryan Foy. Directed by Louis King. Original story by George R. Bilson. Screenplay by George R. Bilson, Wm. Jacobs, John Pearson and George Bricker. Photography by Tony Gaudio. Release date August 28, 1937. Running time at preview 62 minutes.

THE CAST

Steve Stewart	.....	DONALD WOODS
Mary Brannigan	.....	JEANNE MADDEN
Doris Pierce	.....
Raymond Crane	.....	FRED LAWRENCE
Bernice Fox	.....	ROSALIND MARQUIS
A. J. Lambert	.....	JOSEPH CREHAN
M. B. Carter	.....	CHARLES HALTON
Janet	.....	MARY TREEN

Rating: C. G. I. K. P. a /c

The Story: Woods, talent scout for a movie studio, discovers Jeanne Madden and brings her to Hollywood and aids her to fame. When Jeanne and Lawrence, screen idol, fall in love, Rosalind Marquis tries to break up the romance. Although in love with Jeanne, Woods wants her to be happy and he arranges an airplane tour for the entire company, and is instrumental in bringing the two together again. The airplane tour turns out to be a honeymoon for the pair.

COMMENT: Donald Woods does a grand bit of acting and upholds most of the interest in a story which is fast moving and has a lot of entertaining qualities and highlighted comedy bits. While the plot concerns the making of movies, the sets and background which will be fascinating to movie fans, there are some gags and lines, satire on the Hollywood studios, which may not be understood by those outside of the industry. Supporting characters, Joseph Crehan, Charles Halton and Rosalind Marquis, turn in good work. Jeanne Madden doesn't photograph to advantage and her singing talent was not brought out, due possibly to poor recording and unsuitable songs. Fred Lawrence, while good in some scenes is distinctly amateurish in others. Excellent direction by Louis King.

Advertising: Play up the Hollywood movie angle, using lights, etc., making opening night a regular Hollywood premiere. Stress good acting of Donald Woods, the comedy and romantic interest. Title suggests it's own exploitation idea—that of sending out local talent scout and honor winner, or hold an amateur night. Cooperate with schools to obtain bevy of pretty girls, to ride in bus placarded "Beauty on Wheels" obtained by the (title) now at (blank) theatre.—A. B.

FACTS and GOSSIP

Extra! Extra!—headlines. Scratch for dandruff and gold dust falls out of the hair! There you have the latest, folks. Make-up men and women of the studios have discovered a use for gold dust and are now giving some of the big stars a going over every now and then. The highly specialized science of making our stars twinkle has uncovered a new wrinkle. Through the use of gold dust sprinkled on the hair and softly powdered on the facial make-up, an added lustre is given to the hair and that healthy, vigorous touch of youth to the lagging features of overworked celebrities. Therefore, the screen John Calaban now need only visit the make-up man the morning following a prolonged visit with the fair Elaine, for an extra dose of gold dust to erase any trace of weariness.

Stuart Erwin

By JOE PEARSON

"Merton of the Movies", which concerned itself with the adventures of a small town grocery clerk who crashes Hollywood thinking he is a great dramatic actor and discovers that he is a wow of a comedian, would make an excellent summary of the life of Stuart Erwin. And if ever a perfect job of casting was done in Hollywood, Paramount certainly did it when they cast Stuart in the starring role of "Merton of the Movies", released under "Make Me A Star".

Stuart, "Stu" to his friends, has often been referred to as "another Will Rogers". True, he has many of the late beloved Will Rogers characteristics, homespun philosophy and warm sympathy for humanity that endeared Rogers in the hearts of millions of people; and could perhaps come nearer filling the void left by Will Rogers than anyone else. But Stu, like Rogers, has a distinct personality all his own, and is definitely not a take-off or imitation of Will Rogers, or anyone else for that matter.

Although up until Stu's entrance to Hollywood he led rather a normal and uneventful life, his background and early training has nevertheless played an all important part in his later development. Born on a 1200 acre cattle ranch in Squaw Valley, California, his family moved to Del Rey, California, when he was one year old. In this quiet and pleasant little community, Stu lived until he was six years old.

Stu's early ambition was to be a writer or newspaperman and he showed a decided literary instinct. And while retiring, he carried an abundant good fellowship and quaint dry humor with him and saw the bright and amusing side of things, plus a clean open mind and a keen insight into the peculiarities of human nature. He was a lover of God's great out-doors, a dreamer, a thinker and a constant reader. His evenings were usually spent around the village stores, listening to the cracker-box orators and local celebrities as they discussed affairs of state, the fate of nations, and the price of peaches. He would jot down in his mind and make mental impressions of the characters and all they said. Thus from observation and listening, more than experience, he can portray in his roles the rich variety of characters as completely, and with as much enthusiasm and vivid imagination, as any one who had fully lived the varied parts.

Stu's first interest in the stage began with appearances in amateur shows at Porterville High School. When he went to the University of California in 1922, he intended to major in English and journalism. But when he was unable to get the courses he wanted, he decided to use the money to learn how to act, the urge for the stage having grown on him while in college. So he promptly enrolled in a dramatic school. Four months later he was given a chance to substitute in "White Collars" without pay. Following that he played at the Morosco Theatre for \$25.00 a week. His third engagement was with Edward Everett Horton in "Beggar on Horseback". He later played 48 weeks in "White Collars" in the feature role of "Cousin Henry".

When "White Collars" closed he turned to newspaper work. Later, he secured a job as stage manager and worked in this capacity for "The Butter and Egg Man" with Johnny Arthur, both in Los Angeles and San Francisco; "The Tavern", "Strawberry Blonde", and "Chicago", with Nancy Carroll and Clark Gable, who were both comparatively unknown at the time. While Stu toured up and down the coast in his stage manager capacity with these productions he continually begged the producer to give him a part in some of them, any kind of a part. But either the stage manager thought Stu was a lousy actor, or didn't want to lose a stage manager for he got no nearer the footlights than the backdrop.

Finally he got a break when he was observed by Fox Scouts, given a test and the part of a newswyrd in "Mother Knows Best", later released as "Sally of My Dreams". This was followed by a Hal Roach Comedy, and several Fox pictures. He was with Fox five months when Paramount borrowed him for a small role in "Sweetie" with Nancy Carroll and Jack Oakie. Paramount was so pleased with his work they immediately signed him to a long term contract. Under their banner Stu played important roles in such box-office successes as—"The Magnificent Lie", with Ruth Chatterton; "Young Eagles", with Buddy Rogers and Jean Arthur; "Dangerous Dan McGrew", with Helen Kane; "Dude Ranch", with June Collyer; "Playboy of Paris", with Maurice Chevalier and Frances Dee; "The Big Broadcast", with Bing Crosby; "Dangerous Curves", with Clara Bow; "This Thing Called Love", with Edmund Lowe and Constance Bennett; "International House", with W. C. Fields; "The Crime of the Century", "The Bookworm Turns", and "Under The Tonto Rim". He was made a star for "Make Me A Star".

About this time Metro-Goldwyn-Mayer became Erwin conscious, offered him a better deal, and he signed with them. There he was kept even busier than he was while with Fox and Paramount and contributed much toward the box-office successes of such pictures as "Stranger's Return", with Lionel Barrymore; "Going Hollywood", with Marion Davies and Bing Crosby; "Viva Villa", with Wallace Beery; "Joe Palooka", with Jimmy Durante; "Chained", "Have a Heart", "The Band Plays On", "Exclusive Story", "Women Are Trouble" and "All American Chump."

Recently Stu signed a nice starring contract with the newly organized Grand National Pictures, and under their banner he can do both personal appearances and radio broadcasts. His first starring film with Grand National will be the widely read Cosmopolitan Magazine story, "The Thousand Dollar Bill" which will be released as "Small Town Boy", following which will be the Clarence Budington Kelland American Magazine story "Face the Facts". Prior to signing with Grand National, Stu scored heavily in "Pigskin Parade", made at 20th Century-Fox, and "Dance, Charlie, Dance", at Warner Bros.

Stu is happily married to attractive June Collyer, former leading lady and member of New York's four hundred. They have a son, Stuart, Jr., and a daughter, June Dorothea. Their mutual hobbies are candid camera photography and breeding and showing Scottish Terriers and English Bulldogs. They are content to look upon the more glamorous and picturesque life about them rather than share in it.

And while the literary world no doubt lost a great writer when Stu decided to be an actor, the screen gained a swell personality, a fine friend and portrayer of plain "down to earth" folks.

Editor's Note: Fictionized biographies is a new feature for Hollywood Review. Exhibitor-subscribers are granted permission to use these articles in house organs and in their local newspapers in connection with picture showings.

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FILE YOUR COPIES—GUIDE WILL BE KEPT UP-TO-DATE, AND REPEATED FROM TIME TO TIME

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Hollywood

MOTION PICTURE

REVIEW

Edited and Published by Joe Blair—Hollywood, Calif.

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June 19, 1937

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PURPOSE

To serve both the Producer and the Exhibitor. A reliable, authentic reviewing service unexcelled in box-office accuracy, dependability and constructive suggestions together with creative exploitation ideas, selling tips and booking guidance.

EXPLANATION!

File this copy or clip the reviews to use as a handy reference guide when you buy, book, date-in or plan campaigns on all important feature pictures. **DON'T FORM YOUR OPINION ON ANY PICTURE UNTIL YOU'VE READ OUR REVIEW.**

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Hollywood MOTION PICTURE REVIEW

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Vol. III

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No. 3

A SLANT ON SUCCESS



JOE BLAIR

THERE is one point which we wish to call to the attention of our readers. This publication is dedicated to an ideal and that ideal will be reached in the perfection of a trade paper which is legendary for its constructiveness, honesty in reviews and for credible service to the industry. The editor wishes Hollywood Review to be looked upon as a publication which can neither be influenced or coerced. It is not seeking worldly gains to such an extent that honor is to be sacrificed. Quite often people say: "You don't carry much advertising; are you making any money?" Whereupon an interview with Henry Ford by H. F. Henrichs of the Henry F. Henrichs Press, Litchfield, Illinois, comes to my mind. It reads, in part:

"One spring morning Henry Ford tipped his kitchen chair back against the whitewashed wall of his tractor plant, and said: 'Have you ever noticed that the man who starts out in life with a determination to make money, never makes very much?' It was rather a startling remark; and without waiting, he continued: 'He may gather together a competence, of course, a few tens of thousands, or even hundreds of thousands, but he'll never amass a really great fortune. But let a man start out in life to build something better than it has ever been built before—let him have that determination, and give his whole self to it—and the money will roll in so fast that it will bury him, if he doesn't look out.

"'When we were building our original model, do you suppose that it was money we were thinking about? Of course, we expected that it would be profitable, if it succeeded, but that wasn't in the front of our minds. We worked morning, noon and night, until our muscles ached and our nerves were so ragged that it seemed as if we couldn't stand to hear anyone mention the word automobile again. One night when we were almost at the breaking point, I said to the boys, Well, there's one consolation, nobody can take this business away from us unless he's willing to work harder than we've worked. And so far,' he concluded with a whimsical smile, 'nobody has been willing to do that.'"

Mr. Ford expresses our sentiments exactly. We do not envy the success of any other trade publication. We have started out to build a publication which in time we feel will merit the good will and respect of the entire industry. In fact, to "build something better than it has ever been built before".

* * * * *

Pat Tappan, Garrison Theatre, Garrison, North Dakota, writes: "A stunt that I have found to be very effective, is the use of the 'Fictionized Biographies' which appear in the Hollywood Review. I have them printed on the back side of star photographs along with attraction copy, and distribute the photographs from the theatre, house to house, and etc. I have received much favorable comment from this stunt." The foregoing is another illustration of the service Hollywood Review is giving to the industry. Biographies were never written in fiction form until they made their appearance in this publication.

:- FREE TO EXHIBITOR-SUBSCRIBERS :-

Upon request, a photograph personally autographed to you, of any star whose picture has appeared on the front cover of Hollywood Review. Showmen will find a star's personally autographed picture, nicely displayed either in lobby frames or attractively placed in your box-office, an excellent business builder.

THIS WEEK IN NEWS

Gene Autry, popular Western star, has received a salary adjustment on his Republic contract and is now back in Hollywood preparing to start work on his next western musical, "Public Cowboy No. 1."

Concessions granted Autry, in addition to a salary tilt, include increased budget for his forthcoming picture series.

Louis King has been signed by Paramount to direct the next Bulldog Drummond picture, in which John Howard and Louise Campbell will play the leading roles. Director King just completed the Edward Everett Horton picture "Wild Money," for Paramount, and his new contract and assignment comes as a reward for his good work.

David Butler has started cameras grinding on the million dollar musical extravaganza, "Ali Baba Goes to Town," at 20th Century-Fox Studios with Eddie Cantor, famous comedian of the radio and movies, as Ali Baba. June Lang and Tony Martin have been assigned to the romantic leads.

Robert Florey, who directed "Mountain Music," and more recently "This Way Please," will direct Anna May Wong and Akim Tamiroff in "Daughter of the Tong," as his next assignment for Paramount. He is leaving Hollywood soon for an extended holiday touring China, Japan and Manchukuo. There he will assemble factual and photographic material to equip himself for his next film subject, or subjects, for Florey possibly will direct "Madame Butterfly" for the company next year.

George Burns and Gracie Allen have been borrowed from Paramount for important roles in RKO-Radio's "A Damsel in Distress," first solo starring vehicle for Fred Astaire. "A Damsel in Distress" will be directed by George Stevens. George and Ira Gershwin are now working on the musical score. P. G. Wodehouse, noted humorist who authored the original novel, also has been signed by RKO to write the screen adaptation.

Archie Mayo, for many years director of outstanding box-office film hits, has been signed by Samuel Goldwyn to a long-term contract, with the \$2,000,000 technicolor musical extravaganza, "The Goldwyn Follies," as his first assignment.

Mayo for the past eleven years has been with Warner Brothers, and his recent efforts there have been "Petrified Forest," "Call It a Day," "Black Legion," and "Convention City."

John Boles has been awarded the starring role in RKO-Radio's "Fight For Your Lady," soon to start filming under the production guidance of Al Lewis. Ben Stoloff will direct. The cast will include Ida Lupino, Jack Oakie, Margot Grahame, Erik Rhodes and Gordon Jones. "Fight For Your Lady," written by Jean Negulesco and Isabel Leighton, describes the romantic predicaments that beset America's No. 1 bachelor.

Charles (Chuck) Riesner, Paramount director who was recently signed to direct Gertrude Michael in "Sophie Lang In Hollywood," has just completed a twenty-five thousand word story for the Minneapolis Tribune. The article deals with the exhibition of films during the early days in which Riesner played a prominent part due to his connections with the old Bijou Theatre in Minneapolis.

Archie Stout, ace cinematographer, has been signed to a long term contract, following his work as cameraman on the recently completed Samoan Islands location trip for "The Hurricane."

Stout's first assignment under his new deal will be as associate to Cinematographer Rudolph Mate on Goldwyn's "The Adventures of Marco Polo," the Gary Cooper starring picture now in production.

PREVIEWS OF CURRENT RELEASES

Key to Ratings

BOX-OFFICE RATING
 AA Exceptionally big picture
 A Very good
 B Good average product
 C Weak
 D No recommendation

PRODUCTION COST RATING
 E Lavish production
 F Average production
 G An economy picture

ARTISTIC RATING

H Excellent
 I Good
 J Indifferent

CENSORSHIP RATING

K Clean product—nothing offensive
 L Moderate amount of suggestive or objectionable material, unlikely to arouse opposition except in very conservative communities
 M Contains considerable censorable material
 N Apt to arouse serious objection

CLASS OF HOUSE

O Suited to all theatres
 P Good product for smaller houses
 Q May be good first-run product, but doubtful for smaller houses, neighborhoods and small towns.
 R Must be handled with care if shown to family trade

TYPE OF PICTURE

a Comedy drama
 b Melodrama
 c Musical
 d Mystery drama
 e Comedy
 f Western

THE ROAD BACK

Universal

A REALISTIC WAR AND REHABILITATION STORY SUPERBLY FILMED. HAS BIG SWEEP BUT NEEDS HARD SELLING.

Produced and Directed by James Whale. Associate Producer, Edmund Grainger. Novel by Erich Maria Remarque. Screenplay by R. C. Sherri and Charles Kenyon. Photography by John J. Mescall, A.S.C. Release date July 18, 1937. Running time at preview 100 minutes.

THE CAST

Ernst	JOHN KING
Ludwig	RICHARD CROMWELL
Tjaden	SLIM SUMMERVILLE
Willy	ANDY DEVINE
Lucy	BARBARA READ
Angelina	LOUISE FAZENDA
Wessling	NOAH BEERY, JR.
Albert	MAURICE MURPHY
Prosecutor	LIONEL ATWILL
Elsa	JEAN ROUVEROL
Giesicke	GENE GARRICK
Ernst's Mother	SPRING BYINGTON
Willy's Mother	CLARA BLANDICK
Von Hagen	JOHN EMERY

Rating: B. E. H. K. O. b.

The Story: The World War takes its toll, leaving boys and men with their souls stripped, but clinging pitifully to a few remaining ideals. After the Armistice in their native village this group of life-long friends each finds the peace he longed for replaced by something else—dirty politics—unfaithfulness—misunderstanding—heartache in a world in which they have no place. Murphy kills the war profiteer who has taken his sweetheart, Barbara Read, away from him. He is convicted, despite the rebellion of his pals who say, "You trained him to kill."—Summerville, King, Cromwell and Devine then try to adjust themselves to life, knowing the futility of the war they fought.

COMMENT: No one seeing this film will complain they didn't get their money's worth, but the picture must have a powerful selling campaign all along the line, even down to the small towns, to bring in satisfactory box-office results. It's a story to see on the screen but not one that will cause word-of-mouth recommendation to some. There is a depressing effect. In addition, it can't be called a woman's picture. There is considerable preachment against war and also speech making. Romantic interest is negligible, though the story contains excellent comedy relief. There is an abundance of trench fighting, men realistically dying before the enemy machine guns and looting by mobs. Some of the season's finest acting is observed in the performances of Slim Summerville, Andy Divine and John King, with John Emery, Richard Cromwell, Maurice Murphy and Noah Beery, Jr., coming close behind for stellar honors. Barbara Read, Louise Fazenda, Clara Blandick and Spring Byington lend feminine charm with their splendid portrayals. Photography, settings, direction and recording is of high order.

Advertising: Play up as author's sequel to "All Quiet on the Western Front"; Title. Slim Summerville and Andy Devine for

marquee draw. Use World War headlines, relics, guns, etc., for lobby and window attraction. German band music as street or truck ballyhoo. German medals or collections as display. Honor local hero of World War. Use soldier type parade in front of theatre.—JOE BLAIR.

SMALL TOWN BOY

Grand National

AN AVERAGE PROGRAMMER WITH STUART ERWIN EXCELLENT IN THE TITLE ROLE. STORY FUNNY AND MOVES FAST.

A Zion Myers Production. Direction and Screenplay by Glenn Tryon. From story "The Thousand Dollar Bill" by Manuel Komroff. Photographer Edward Snyder, A.S.C. Release date July 30, 1937. Running time at preview 62 minutes.

THE CAST

Henry	STUART ERWIN
Molly	JOYCE COMPTON
Mr. Armstrong	JED PROUTY
Mrs. Armstrong	CLARA BLANDICK
Eddie	JAMES BLAKELEY
Sandra	DOROTHY APPELEY
Mr. French	CLARENCE WILSON
Lafferty	JOHN T. MURRAY
Tony	EDDIE KANE

Rating: B. F. I. K. O. a.

The Story: Erwin, a small town insurance salesman, finds a thousand dollar bill and puts an ad in the paper. When the news of his good fortune is learned, he is besieged with all sorts of propositions. After a series of exciting events and convinced that no one will claim the bill, he becomes a changed person. Even his family bow to his wishes and he makes Joyce Compton, his girl, consent to their marriage. The bill is lost and during the following events, Erwin is arrested but after explaining the bill, which is discovered a fake, he is released. He and Joyce marry and everything ends happily.

COMMENT: With Stuart Erwin giving another one of his delightful homespun small town boy characterizations, this picture emerges as average program entertainment. There is lively action all the way with several scenes sure to bring out much laughter from any audience. However, the story, although well written with several clever twists, is lacking in solid romantic interest. Direction of Glenn Tryon is splendid and Zion Myers' production supervision is most capable. The introduction of title characters is smart and very clever. The acting is excellent throughout with Jed Prouty, Clara Blandick, Joyce Compton, James Blakeley and John Murray, giving exceptionally good performances in supporting roles.

Advertising: Play up title, building campaign around Stuart Erwin in title role. Run letter contest offering prize for best answers "what would you do if you found a thousand dollar bill?" or "how would you spend a thousand dollars?" Tie in with local newspaper for Lost and Found Want Ad hook up. Use fake thousand dollar bills, with attraction announcement reverse side.—JOE BLAIR.

MARRIED BEFORE BREAKFAST

M.G.M.

NICE PROGRAM PICTURE THOUGH STORY IS PIECEMEAL. CONTAINS EXCELLENT COMEDY AND FINE ROMANCE.

Produced by Sam Zimbalist. Directed by Edwin L. Marin. Screenplay by George Oppenheimer and Everett Freeman. From a story by Harry Ruskin. Photographed by Leonard Smith, A.S.C. Release date June 21, 1937. Running time at preview 72 minutes.

THE CAST

Tom Wakefield	ROBERT YOUNG
Kitty Brent	FLORENCE RICE
June Baylin	JUNE CLAYWORTH
Tweed	BARNETT PARKER
Harry	WARREN HYMER
Miss Fleeter	HELEN FLINT
Mrs. Baglapp	IRENE FRANKLIN
Kenneth	HUGH MARLOWE
Mr. Baglapp	TOM KENNEDY
Police Sergeant	EDGAR DEARING

Rating: B. G. H. K. O. a.

The Story: Young spends his time tinkering with inventions; having no financial success with them. June Clayworth, his socially prominent fiancée, asks him to enter her father's business. In trying to aid Marlowe to a promotion so he can marry Florence Rice, Young and Florence become involved with gangsters and unwillingly participate in a diamond robbery. In eluding the police, the two discover they are falling in love. June becomes disgusted and breaks her engagement. Marlowe obtains his promotion, but Young convinces Florence she should marry him. The gangsters are captured, and the couple hastily depart on a ship honeymoon.

COMMENT: With Robert Young giving another splendid performance along the line of his fine work in the Claudette Colbert Paramount picture "I Met Him In Paris," this program picture is worthwhile entertainment. It has a lively tempo, plenty of good hilarious laughs and a fairly believable romantic interest. The story is somewhat piecemeal which picks up here and there. All performances are exceedingly good with Robert Young and Florence Rice sharing top honors. Barnett Parker as the butler is excellent, with June Clayworth, Helen Flint, Tom Kennedy, and Edgar Dearing splendid in supporting roles. Direction, photography, recording, sets and mounting are uniformly good.

Advertising: Title is good. Play up Robert Young to cash in on his good work in "I Met Him In Paris". Run contest for best letters on how \$250,000 could be spent usefully. Tie up with local cafe to furnish free breakfast to couple married before breakfast. Stamp collection for window display. Also silly or unique inventions. Tie up with luggage concern for window display and also steamship lines for Round the World Cruise. Model boat building or designing contest.—JOE BLAIR.

(Additional Previews on page 5)

BEST PICTURES OF THE WEEK



(Center Photo)

CAMERA SHOT DURING A REHEARSAL SCENE

Cary Grant, Jack Oakie and Edward Arnold, who with Frances Farmer enact the starring roles in "The Toast of New York," hold a rehearsal conference with Director Rowland V. Lee, as cameraman Peverell Marley and others look on. The picture has already been given a sneak preview and is reported to be one of the big hits on the RKO-Radio program.

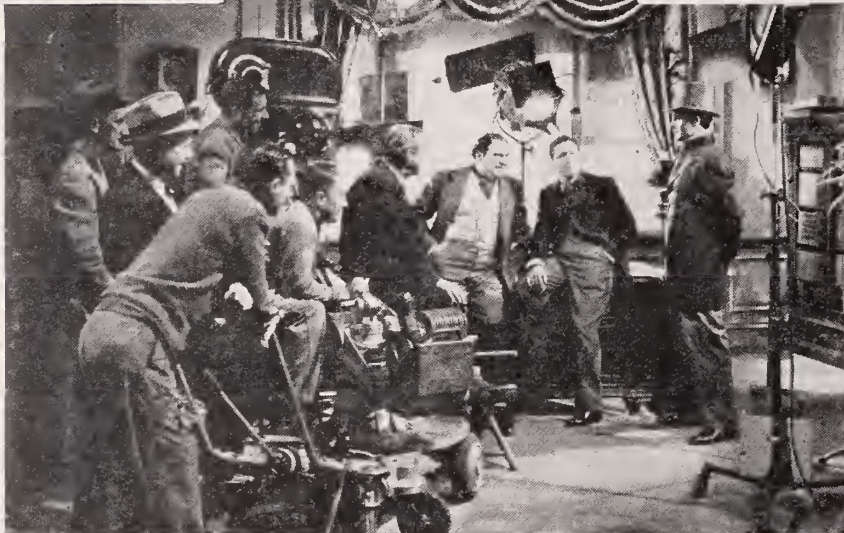


NATIVE GIRL ENACTS LEADING ROLE

Movita, currently seen in the box-office champion, "Mutiny On the Bounty," enacts the feminine lead in "Paradise Isle," a Monogram production just completed. Pierre Watkins is seen above with Movita. Warren Hull has the male lead. Scott R. Dunlap, vice-president in charge of production, sent a crew to the South Seas for exterior scenes of the production.

PRODUCERS TO VISIT EASTERN EXCHANGES

E. B. Derr (seated) and B. A. Moriarty, executives of Crescent Pictures who recently completed two series of Tom Keene Historical action dramas, are now en route East to visit Exhibitors and Exchangemen in connection with the new series of pictures to be produced by Crescent and based on "Secret Service Smith" stories and novels by Major R. T. M. Scott.



WHAT DO YOU MEAN, LITTLE GIRL?

Madeleine Carroll questions Francis Lederer, who most naturally does not understand. We wonder if he is asking the young lady out for tea or cocktails. Any way, it's a scene in the Columbia production "It's All Yours," featuring Miss Carroll, Lederer and Charles Waldron.



AWAITING THE SIGNAL "CAMERA!"

Bette Davis and Mary Phillips (left) have coached little Dwan Day, four year old youngster, for the scene in the Warner Brothers production "That Certain Woman," which Edmund Goulding is watching in the foreground. His assistant, Chuck Hansen, is in the background.

PREVIEWS

(Continued from page 3)

NORTH OF THE RIO GRANDE

Paramount

ANOTHER FINE HOP-ALONG CASSIDY FILM. DIFFERENT STORY, BUT IS SURE-FIRE. DIRECTION GOOD.

Produced by Harry Sherman. Directed by Nate Watt. Screenplay by Jack O'Donnell. Based on the Mulford story "Cottonwood Gulch." Photographed by Russell Harlan. Release date June 25, 1937. Running time at preview 71 minutes.

THE CAST

Hopalong Cassidy	WILLIAM BOYD
Windy Halliday	GEORGE HAYES
Lucky Jenkins	RUSSELL HAYDEN
Henry Stoneham	STEPHEN MORRIS
Lone Wolf	BERNADENE HAYES
Faro Annie	JOHN RUTHERFORD
Crowder	LORRAINE RANDALL
Mary Cassidy	WALTER LONG
Bull	LEE COBB
Goodwin	JOHN BEACH
Clark	AL FERGUSON
Plunkett	

Rating: B. F. I. K. O. f.

The Story: Urged by Russell Hayden, member of Sheriff's posse, William Boyd, whose younger brother has been murdered by train robbers, moves toward cleaning up the corrupt agencies of law enforcement in Cottonwood Gulch, as well as avenging his brother's killing. Boyd slyly gains confidence of bandit leader in dual role of town's leading citizen, who discovers who Boyd is. In the ensuing pitched gun battle which results from the attempt of the bandit leader to make break to escape, double-crossing his henchmen, Boyd and his posse round up the outlaws, killing the bandit leader in train wreck.

COMMENT: Producer Harry Sherman continues to maintain his unbroken record of successive Hop-Along Cassidy hits and to say this one tops them all is just a matter of opinion. The thing is, the dividing line on all the pictures of the Hop-Along Cassidy series is so narrow it is difficult to say which one is tops. Though story carries nice outdoor scenery, it is lacking in background scenic values such as snow-capped mountains usually seen in these pictures. There is considerable hard riding, suspense, fights, shooting, but plot limits the romantic interest. William Boyd carries the big role and does magnificently while Russell Hayden shows great improvement in the juvenile lead and undoubtedly will be acclaimed for his fine work in this picture. Stephen Morris is excellent in a double role while supporting players George Hayes, John Rutherford, Bernadene Hayes and others give talented performances. Nate Watt's direction is of high order, with nicely filmed scenes throughout. Sets by Lewis Rachmil contain good values and photography by Russell Harlan rates excellent. Production details by Harry Knight are painstaking.

Advertising: Play up William Boyd; also Hop-Along Cassidy title. If you haven't started a club for juveniles, do so in preparation for new series. Contact Police Department for gambling equipment display. Stage or lobby demonstration cowboy gun twirler. Hold Community sing of Irish songs, inviting audience to join in during the picture showing. Tie cowboy in chair, use as lobby, street, or window attraction offering prize to person guessing time of release. Cowboy articles for lobby decorations.—JOE BLAIR.

SING AND BE HAPPY

20th Century-Fox

PEPPY MUSICAL HAS A SUPPLY OF GOOD COMEDY AND SONGS. TONY MARTIN AND JOAN DAVIS CARRY PICTURE.

Associate Producer Milton H. Feld. Directed by James Tinling. Original screen play by Ben Markson, Lou Breslow and John Patrick. Photography by Daniel B. Clark, A.S.C. Release date June 25, 1937. Running time at preview 63 minutes.

THE CAST

Buzz Mason	TONY MARTIN
Ann Lane	LEAH RAY
Myrtle	JOAN DAVIS
Mrs. Henty	HELEN WESTLEY
Allan Howard	ALLAN LANE
Della Dunn	DIXIE DUNBAR
Mike	CHICK CHANDLER
John Mason	BERTON CHURCHILL
Thomas Lane	ANDREW TOMBES
Posini	LUIS ALBERNI
Sheriff	FRANK MCGLYNN, SR.

Rating: B. F. H. K. O. a /c

The Story: Leah Ray's ideas for advertising campaigns are stolen by Lane and sold to Churchill, father of Martin, orchestra leader. Leah, whom Martin knew at college and with whom he is smitten, persuades him to work for his father. His brand of ideas win the contract Leah was working for. Annoyed, she agrees to marry Lane and sail to Bermuda after the radio audition. Churchill tries to ruin Leah's singing and the audition for her father's program, but Martin steps in and saves the day for both programs. Martin socks Lane in the jaw and forcibly takes the Bermuda tickets from him—and convinces Leah to marry him.

COMMENT: Starting out like a musical short with rhythm and songs broadcasted from an airplane, this fast action and peppy musical settles down after a bit, to tell a story which doesn't ever amount to much in conviction. However, it's light and gay, with Tony Martin singing nice songs and giving a much better acting performance than heretofore. Joan Davis as usual brings out all the hearty laughs in her inimitable style of performing. Helen Westley, Berton Churchill, Chick Chandler and Allan Lane contribute generously to the picture's interest. There is good entertainment values in the settings and musical arrangements which will please audiences favoring singing pictures. James Tinling excels with the fast tempo of the story and his capable direction of the characters. Also in the friendly spirit of the picture which will satisfy generally. Photography by Daniel Clark is pleasing through entire film.

Advertising: Play up as a gay comedy with music, and a radio background. Joan Davis and Tony Martin for draw names, stressing fine singing by Martin, and the comedy actions by Miss Davis. Use the commercial advertising angle for local co-operative tie ups. Contact hosiery concern for special display and tie up. Window attraction, using pretty girl to demonstrate hosiery. Good for radio plugs due to popularity of Tony Martin. Get local airplane company to broadcast and plug picture from a plane flying over the city. One innovation in the picture, when Tony Martin asks the audience to "Sing and Be Happy", is a good build up if your audiences will go in for community singing, similar to the Gillette radio program. Travel agencies for display and literature on trip to Bermuda.—A. B.

RHYTHM IN THE CLOUDS

Republic

GAY, FROTHY AND TUNEFUL COMEDY IS CONTINUOUSLY AMUSING. SHOULD FIND FAVOR WITH GENERAL AUDIENCES.

Associate Producer Albert E. Levoy. Directed by John H. Auer. Screenplay by Olive Cooper. Original story by George Mence & Ray Bond. Photographed by Ernest Miller. Release date July 19, 1937. Running time at preview 60 minutes.

THE CAST

Judy Walker	PATRICIA ELLIS
Bob McKay	WARREN HULL
Clyde	WILLIAM NEWELL
Boswell	RICHARD CARLE
Duchess	ZEFFIE TILBURY
Luigi	CHARLES JUDELS
Phil Hale	DAVID CARLYLE
Amy Lou	JOYCE COMPTON
Dorothy Day	SUZANNE KAAREN
Mrs. Madigan	ESTHER HOWARD
Cop	JAMES C. MORTON

Rating: B. F. I. K. O. c /e

The Story: Patricia Ellis, struggling song writer, under false pretenses, occupies the apartment of Carlyle, a famous composer, while he is away. She substitutes her own song when a radio agency calls for one of his. The sponsor likes the song and invites everyone connected with the program to a party. Patricia meets Hull, a successful arranger-lyrist, and they fall in love. Suzanne Kaaren causes a strain between the two by her familiarity toward Hull and her revelation to him that the apartment Patricia is occupying belongs to Carlyle. Just before the broadcast, Carlyle returns and threatens exposure to Patricia. Hull, overjoyed at knowing the truth, goes through with the broadcast which is a success; so are Patricia and Hull.

COMMENT: Here is a bright, entertaining little comedy you can sell with enthusiasm and exploit with a vengeance. Associate Producer Albert E. Levoy has given it nice production and mounting in every respect, and it has all the necessary ingredients for good box-office entertainment. The neatly-contrived screen play by Olive Cooper and Nathanael West, from an original story by George Mence and Ray Bond, contains much sparkling dialogue, unique situations, comedy and the proper amount of romance and suspense. Direction of John H. Auer keeps things moving briskly and plays well for laughs. The cast, composed of moderately known players, turn in nice performances. Patricia Ellis is convincing and easy on the eyes; Warren Hull registers well. William Newell, Richard Carle, Joyce Compton and Zeffie Tilbury all score soundly in comedy roles and pull down plenty of laughs and chuckles. Balance of cast is adequate. Photography by Ernest Miller and musical score by Alberto Colombo are above average.

Advertising: Title is catchy and should be good for exploitation stunts. Sell as a light musical and aim for younger patronage. Patricia Ellis and Warren Hull as marquee names might draw well with younger fans. Stage an Amateur Song Writing contest. Obtain support of local broadcasting stations. Tie-ups with music stores for pianos, radios, musical instruments and songs; local liquor dealers for window displays of champagne; sporting goods stores for golf clubs; furniture stores for modern furnishings; men and women's shops for evening and sport wear; office furniture and typewriters. Airplane for sky writing and throwaways.—JOE PEARSON.

(Additional Previews on page 7)

ANALYZING IMMEDIATE PRODUCT

011

PICTURES NOW
BEING FILMED

BUDGET	PRODUCER	STORY	DIRECTORIAL	STAR VALUE	BOX-OFFICE PREDICTION
*** High Budget	††† Top Average	†††† Great Prospects	\$\$\$ Highly Recommended	xxx Pretentious	* Means 25% greater
** Medium Budget	†† Medium Average	††† Ordinary Prospects	\$\$ Favorable	xx Attractive	ooo A Record Breaker
* Low Budget	† Low Average	†† Doubtful Prospects	\$ Inconsistent	x Weak	oo Holds Its Own
					o Undervalue

HOOSIER SCHOOLBOY

Monogram

Rating: **. †††. ††. \$\$\$. xx. oo.

Catchlines:

"The town's playboy, bored at the small town attitude, is reformed by a pretty school marm."

THE STORY: Anne Nagel, the new school teacher, goes to her hotel room where she finds Shields, the town's playboy asleep and very much intoxicated. Rooney is expelled from school because of a fight with Metcalf. Realizing that the principal favors Metcalf, Anne goes to Rooney's father, Pawley, a shell-shocked war veteran. Shields, who has meantime fallen in love with Anne, gets Pawley a job in his father's milk company. Hoping to end the milk strike between the farmers, Shields goes to his father Gould, but he is adamant. Pawley is given a load of milk to drive but doesn't know the farmers are blocking the road. His truck turns over and he is fatally injured. Gould realizes his mistake and the milk strike is settled. Anne and Shields decide to marry and take Rooney to live with them.

CREDITS: The Cast: Mickey Rooney, Anne Nagel, Frank Shields, Edward Pawley, Bill Gould, Bradley Metcalf, Harry Hayden and Dorothy Vaughan. Associate Producer Ken Goldsmith. Directed by William Nigh. Original Screenplay by Robert Lee Johnson.

HOPALONG RIDES AGAIN

Paramount

Rating: **. †††. ††. \$\$\$. xx. oo.

Catchlines:

"Cassidy and his men again rout out the rustlers and rid the country of menace."

THE STORY: Boyd, foreman of the Bar 20 Ranch, assisted by Hayden, Hayes and a number of cowboys is driving a herd of cattle to the railroad. The herd is stampeded by a gang of rustlers led by Worth. Hayden proceeds with the remainder of the herd and is instructed to return with the money in exactly a week. Boyd, meanwhile, through the connivance of Nora Lane, Worth's sister, acquaints the rustlers of Hayden's movements, and by so doing entices them out into the open. In a pitched battle Worth and his gang are exterminated and the Bar 20 Ranch is forever rid of the rustlers menace.

CREDITS: The Cast: William Boyd, George Hayes, Russell Hayden, William Duncan, Lois Wilde, William King, Nora Lane, Harry Worth, John Rutherford, Ernie Adams, and others. Produced by Harry Sherman. Directed by Les Selander. Screenplay by Norman Houston. From an original by Clarence E. Mulford.

ALCATRAZ ISLAND

Warner Bros.

Rating: **. ††. ††. \$\$\$. x. o.

Catchlines:

"Grim facts bared behind the walls of the most publicized prison. . ."

THE STORY: Because of the notoriety caused by her father Litel, a big shot racketeer, Mary McGuire is released from a fashionable school. He makes plans to take her to Europe but is arrested for income tax evasion. In prison he has a fight with Welden, and is transferred to Alcatraz. Welden, swearing revenge, manages to be sent to Alcatraz and when dying from a knife wound, accuses Litel. Mary obtains aid of Oliver, assistant district attorney, and they arrive for the trial. Apparently nothing can save Litel from the hangman's noose, but the story

takes a sensational twist to a smashing, breath-taking climax. Mary and Oliver find love.

CREDITS: The Cast: John Litel, Mary McGuire, Gordon Oliver, Ben Welden, Addison Randall, Dick Purcell, Ann Sheridan, Doris Lloyd, Ralph Dunn, Edward Keane, George E. Stone, and others. Produced by Bryan Foy. Directed by William McGann. Original Screenplay by Crane Wilbur.

INSIDE STORY

Warner Bros.

Rating: *. ††. ††. \$\$\$. x. oo.

Catchlines:

"A go-getter and idol of the air waves, made the political bosses sizzle under his scorching expose!"

THE STORY: Reagan, top-notch news commentator, is forced to take over the Children's Hour program because he denounced the local political conditions. June Travis, Reagan's love interest, is only too glad to give up her announcing job to him. The head of a Co-operative Creamery disappears under circumstances that excite Reagan's suspicions and he sets to work to show up the political intrigue. Following many exciting clues, the villains are finally trapped. As the hero of the hour, Reagan becomes the favorite of his employer and discovers he has always been a favorite with June.

CREDITS: The Cast: Ronald Reagan, June Travis, Robert Barrat, Addison Richards, Ben Weldon, George E. Stone, Eddie Acuff, and others. Produced by Bryan Foy. Directed by Nick Grinde. Original by Roy Chanslor. Screenplay by Morton Grant.

MR. DODD TAKES THE AIR

Warner Bros.

Rating: **. †††. ††. \$\$\$. xx. oo.

Catchlines:

"He took himself to parts unknown when faced with marriage to two women—so he married the third one—the girl he loved!"

THE STORY: Baker becomes an overnight sensation on the radio, and is exploited as a man of mystery. Tiring of this suppression, he takes Jane Wyman on a date and reveals to her he has a radio invention which will startle the world. Gertrude Michael and Eldredge learn of this and set about to get the gadget. Almost forced into marriage with Gertrude, Baker takes his troubles to Jane, whom he really loves. Suspecting foul play, she has the invention patented in her own name. Tiring of the mix-up, Baker leaves New York but when Jane finds him, everything has been straightened out and they embrace at the final fade-out.

CREDITS: The Cast: Kenny Baker, Jane Wyman, Gertrude Michael, Alice Brady, Frank McHugh, Henry O'Neill, John Eldredge, Cliff Soubier, Sybil Harris, Craig Reynolds, and others. Produced by Mervyn LeRoy. Directed by Alfred E. Green. Original Story by Clarence Budington Kelland. Screenplay by William Wister Haines and Elaine Ryan.

THE MYSTERY OF THE HOODED HORSEMEN

Grand National

Rating: *. †††. ††. \$\$\$. xx. oo.

Catchlines:

"Secure from terrors of the past, she found love with a fast riding cow puncher. . ."

THE STORY: Hearing a dying man's last words which concern a gold mine and his partner Girard, Ritter vows to capture his murderer. While

breaking the news to the dead man's daughter, Iris Meredith, hooded horsemen attack the mine. Ritter defeats the terrorists and is elected captain of the vigilante organization. In a desperate gun battle all the horsemen are killed or captured and the "big boss" is revealed as Girard, Iris' pretended protector, whose real aim was to possess the mine. Iris and Ritter ride away to future happiness.

CREDITS: The Cast: Tex Ritter, Iris Meredith, Horace Murphy, Charles King, Earl Dwire, Forrest Taylor, Joseph Girard, Lafe McKee, and others. Produced by Ed Finney. Directed by Ray Taylor. Original Screenplay by Edmund Kelso.

THE BRIDE WORE RED

M.G.M.

Rating: ***. †††. ††. \$\$\$. xxx. oo*.

Catchlines:

"Her bitterness toward life was changed by love, after she found material things were of no importance. . ."

THE STORY: Contending that 'all men are created equal,' Zucco, an eccentric nobleman, meets Joan Crawford, a cabaret entertainer. As a test of his equality theory he makes Joan a grand lady for a month. Joan meets Tone, the town's postman and telegraph operator, and also Young, who is attracted to her immediately. Countess Billie Burke suspects the deception and telegraphs Zucco. Joan discovers this and knowing Tone would receive the answer, goes to him and they realize they are in love. She cannot bring herself to sacrifice her material happiness and as she and Young prepare for marriage, Tone delivers Zucco's telegram. Happy the deception is over, Joan and Tone drive off together.

CREDITS: The Cast: Joan Crawford, Franchot Tone, Robert Young, Reginald Owen, Billie Burke, Lynne Carver, George Zucco, Dickie Moore, and others. Produced by Joseph Mankiewicz. Directed by Dorothy Arzner. From the Ferenc Molnar story "Girl From Trieste." Screenplay by Tess Slesinger and Bradbury Foote.

ON SUCH A NIGHT

Paramount

Rating: **. †††. ††. \$\$\$. xx. oo.

Catchlines:

"He was a tough guy with his gang behind him but he couldn't cope with the forces of nature. . ."

THE STORY: Karen Morley, stage star, admits that she and Richards, a gambler on trial for murder, have been secretly married for some time. Richards is convicted and sentenced to death, but on the night of the execution, floods imperil the prison and he disappears. Karen finds him in a refugee camp where, also, is Ciannelli, one of Richards' associates. Karen, attempting to spirit the injured Richards away, is followed by Ciannelli and they are forced to take shelter in an old Southern mansion, where Ciannelli admits he framed Richards on the murder. Richards risks his life to blow up a levy imperiling the house, and when the danger passes, Ciannelli's confession wins freedom and new happiness for Richards.

CREDITS: The Cast: Karen Morley, Grant Richards, Roscoe Karns, Alan Mowbray, Milli Monti, Eduardo Ciannelli, Robert McWade, John Wray, and others. Produced by Emanuel Cohen. Directed by E. A. Dupont. Screenplay by Doris Malloy and William Lipman. Original story by Morley F. Cassidy, S. S. Field and John D. Klorer.

PREVIEWS

(Continued from page 5)

THE SHADOW STRIKES

(formerly "The Shadow")

Grand National

INDIE DUALER OFFERS POOR FILM ENTERTAINMENT. STRICTLY FOR NABES AND SMALL TOWNS.

Produced by Max and Arthur Alexander. Directed by Lynn Shores. From the story "The Ghost of the Manor" by Maxwell Grant. Screenplay by Al Martin. Photographer Marcel Pickard, A.S.C. Release date July 9, 1937. Running time at preview 63 minutes.

THE CAST

Lamont Cranston	ROD LA ROCQUE
Marcia Delthorn	LYNN ANDERS
Jasper Delthorn	JAMES BLAKELEY
Winstead Comstock	WALTER McGRAIL
Humphrey Comstock	BILL KELLOG
Brossett	CY KENDALL
Captain Breen	KENNETH HARLAN
Mr. Delthorn	JOHN ST. POLIS
Hendricks	NORMAN AINSLEY
Wellington	WILSON BENGE
Warren	JACK CARNAVALE
Kelly	JAMES MORTON
Gordon	JOHN DILSON

Rating: C. G. I. K. P. d.

The Story: A gangster facing trial, sends thugs to steal incriminating papers. They are stopped by a masked man who calls the police. La Rocque, posing as the attorney, is called to make a new will for the uncle of Lynn Anders, whom he is disinheriting if she marries Carnavale. The uncle is murdered and Lynn, her brother, Blakely, Kendall and McGrail are held as suspects. Lynn is attracted to La Rocque who manages with the aid of a microphone to track down the guilty party, the butler, who wanted the money for his son, Carnavale.

COMMENT: In small towns and in places where patrons are accustomed to this brand of entertainment, this production will probably get by, but it is doubtful box-office for larger houses, and its appeal is of the Saturday afternoon kid matinee type. The screenplay adapted from the Street and Smith Shadow magazine story, "The Ghost of the Manor," is slightly reminiscent of the old ten cent thrillers where the butler plays his customary role of the murderer. Rod La Rocque, as The Shadow, works hard and handles his role with ease and assurance. Lynn Anders, the feminine lead, is rather cold and unemotional. Norman Ainsley, La Rocque's English stooge, registers nicely. James Blakely is well cast as a playboy. Walter McGrail, Kenneth Harlan, Cy Kendall and balance of the cast are adequate. Lynn Shores' direction is capable and ekes out what suspense and entertainment the well worn plot offers. Photography by Marcel Pickard and the art direction by Charles Henkel are up to standard.

Advertising: Cast are comparatively unknown and have little box-office draw. Play up title and the fact that the story is from the widely read Street & Smith Shadow magazine. Contact local newsdealers for tie-ups with same. Appeal to kid trade and hold special Kid Matinees. Commercial tie-ups with furniture stores for modern furnishings, radio stores and Yellow Cab Taxi Co. For street stunt use a tall slender man wearing a black hat and shroud to impersonate The Shadow.—JOE PEARSON.

WILD MONEY

Paramount

EXCELLENTLY DIRECTED BOX OFFICE PICTURE. GOOD FOR ANY TYPE HOUSE. GRAND COMEDY & LIVELY ACTION.

General Manager's Office Production. Direction Louis King. Screen play by Edward T. Lowe, Marguerite Roberts and Eddie Welch. Based on a story by Paul Gallico. Photographed by Henry Sharp, A.S.C. Release date July 9, 1937. Running time at preview 67 minutes.

THE CAST

P. E. Dodd	EDWARD EVERETT HORTON
Judy McGowan	LOUISE CAMPBELL
Perry Brown	LYNNE OVERMAN
Bill Hawkins	LUCIEN LITTLEFIELD
Jenny Hawkins	ESTHER DALE
Bill Court	PORTER HALL
Al Vogel	BENNY BAKER
Mrs. West	RUTH COLEMAN
Malcolm West	BILLY LEE
Jackson	NICK LUKATS
Sheriff Jones	HOWARD MITCHELL
Spreckett	WILLIAM BURRESS

Rating: B. F. H. K. O. a.

The Story: When Horton, newspaper auditor, is on his vacation in the vicinity where a famous man has been kidnapped, he takes the situation in hand and manages Overman and Louise Campbell, reporters, and the photographer Baker. They resent the fact that Horton has sewed up the story exclusively, has bought up or rented every available conveyance and keeps them from seeing the man's wife. Horton, who formerly watched every penny, now recklessly spends a fortune, but he manages to rescue the kidnapped husband, and capture the kidnappers. Louise looks upon Horton with loving eyes.

COMMENT: An excellent box office comedy that will give general satisfaction everywhere. The most adept direction by Louis King keeps the story going along swiftly and his deft touches of humor here and there in the situations, was most natural and pleasing. Edward Everett Horton puts over a grand comedy role, closely followed by Lynne Overman—in fact, Overman's delivery of dialogue brought the greatest amount of laughs. Louise Campbell is nicely cast and performs adequately. Benny Baker is sacrificed in a small role and is not given much to do. Esther Dale and Lucien Littlefield both give fine performances. The exciting chase after the kidnappers and their capture, is both realistic and convincing. Nice photography is contributed by Henry Sharp.

Advertising: Plug this one as a very entertaining comedy with plenty of action and downright natural dialogue and acting. Play up Horton and Overman for grand comedy roles. Also the Paul Gallico magazine stories with newspaper background, which is good for tie up with local news editor. The title offers ideas for co-operative page with merchants. Tie ups with men's furnishings; radio stores; sporting goods stores for fishing equipment.—A. B.

EVER SINCE EVE

Warners-Cosmopolitan

MARION DAVIES PICTURE IS HECTIC COMEDY. NOT FOR ALL CLASSES. STRONG CAST NAMES TO SELL.

Executive Producer Hal B. Wallis. Associate Producer Earl Baldwin. Directed by Lloyd Bacon. Screen Play by Lawrence Riley, Earl Baldwin and Lillie Hayward. From a story by Margaret Lee and Gene Baker. Photography by George Barnes, A.S.C. Release date July 17, 1937. Running time at preview 75 minutes.

THE CAST

Marge Winton	MARION DAVIES
Freddy Matthews	ROBERT MONTGOMERY
Sadie Day	PATSY KELLY

Jake Edgall	ALLEN JENKINS
Mabel DeCraven	FRANK McHUGH
Abbie Belldon	LOUISE FAZENDA
Al McCoy	BARTON MacLANE
Camille Lansing	MARCIA RALSTON
Alonzo	FREDERIC CLARK

Rating: B. E. H. L. O. a.

The Story: Marion Davies, in homely disguise, gets a job as secretary to Montgomery, whose book is due for publication on a certain date. She quits after a scene with Marcia, who is in love with Montgomery. Unable to read her notes, he goes to her apartment; meets the real Marion and falls in love with her. The next day she returns to her job, but he is only interested in her "room mate", and when he learns she has left for Monterey, he departs for the beach city with Marion following. Marion as the secretary, gets a promise from him to finish the book, if she will get her room mate to see him. At the Fiesta that night, all is explained and Montgomery discovers his secretary and the girl he loves are one and the same person.

COMMENT: Strictly a Marion Davies comedy with supporting players giving excellent, if subdued, performances. The production has been given extremely nice sets and mounting, but the story which is flighty, unconvincing, and containing considerable suggestiveness, shouting and exaggerated situations, seems to be at fault. This sort of nonsense does not always please, especially the elders and folks who take their filmfare seriously. Due to the good comedy portrayal by Patsy Kelly, and the capable acting by Marion Davies and Robert Montgomery, the picture will please where this type of comedy draws. Excellent direction by Lloyd Bacon.

Advertising: Attract followers of Davies, Montgomery and Patsy Kelly. Play up the title, which is good for tie ups with local merchants. Circularize stenographers and office workers. Fine for a tie up with beauty salons and operators. Tie up with editors in a short story writing contest. Window attraction, cooperating with merchants in a "Before and After" display, using pretty girl to demonstrate.—A. B.

IT COULD HAPPEN TO YOU

Republic

GOOD IDEA POORLY HANDLED RESULTS IN MODERATE ENTERTAINMENT. GOOD DIRECTION AND PRODUCTION.

Associate Producer Leonard Fields. Director Phil Rosen. Screenplay by Samuel Ornitz and Nathanael West from a story by Nathanael West. Photographed by Jack Marta. Release date July 19. Running time at preview 65 minutes.

THE CAST

Bob Ames	ALAN BAXTER
Laura	ANDREA LEEDS
Fred Barrett	OWEN DAVIS, JR.
Angela	ASTRID ALLWYN
Professor Schwab	WALTER KINGSFORD
Pa Barrett	AL SHEAN
Clavish	CHRISTIAN RUB
Mrs. Clavish	ELSA JANSSEN
Pogano	EDWARD COLEBROOK
Defective	STANLEY KING
Italian Woman	NINA CAMPANA
Greek	FRANK YACONELLI

Rating: C. F. I. K. O. b.

The Story: Baxter, Davis and Andrea Leeds have been raised together. Both boys are in love with Andrea but Astrid Allwyn is jealous of Baxter's interest because of their romance of long standing. When Baxter attempts to steal money from Shean, father of Davis, in order to get money to buy from Kingsford, a school which purports to teach immigrants how to become American citizens, he accidentally kills the old man although latter forgives him before he dies. Kingsford

(Continued on page 8)

PREVIEWS

(Continued from page 7)

discovers that Baxter is the murderer and forces him to turn school into a racket. Police finally arrest Baxter but Davis, young attorney, defends him and after impassioned speech gains his freedom. Immigrants think Davis is linked with Baxter in school racket and threaten to kill him. Baxter leaps from roof of building to death in order to prove Davis' innocence and clears way for Davis and Leeds to marry.

COMMENT: If the full value of this story idea had been realized by the picture, this would have been an outstanding film, but it is so weakly handled in its treatment that it tends to become boring and overly melodramatic. Judicious editing may help but audience at preview started walking out in middle of picture because of dragginess. Players fail to register as whole, though Owen Davis handles his plea-to-the-jury scene with fine restraint indicating capabilities for more worthy roles. Phil Rosen's direction and the production values are above the average from this studio.

Advertising: Sell the idea of a school for American Citizenship for all the drama it suggests. Point out that here is a new racket never before touched on the screen. Interest all foreign-American societies in your community. A malted milk plays a part in the romance and offers possibilities for soda-fountain tie-ups. Tie-up with law schools and interest attorneys in court scene.—A. B.

ANYTHING FOR A THRILL

Conn

ACTION PROGRAMMER. STORY IS MORE APPEALING TO ADOLESCENTS & KIDS THAN ADULTS. HAS GOOD COMEDY.

Produced by Maurice Conn. Directed by Les Goodwins. Screenplay by Joseph O'Donnell and Stanley Lowenstein. Original Story by Peter B. Kyne. Photographer Jack Greenhalgh. Release date July 1, 1937. Running time at preview 59 minutes.

THE CAST

Don Mallory	FRANKIE DARRO
Cliff Mallory	KANE RICHMOND
Jean Roberts	JUNE JOHNSON
Betty Kelley	ANN EVERS
The "Earl"	JOHNSTONE WHITE
Mr. Kelley	HORACE MURPHY
Collins	EDDIE HEARN
Joe	ERNIE ADAMS

Rating: B. G. I. K. P. b/e

The Story: Darro is advanced in the esteem of his brother Richmond, a newspaper photographer, when he nets Richmond a \$250.00 bonus by obtaining photographs of Ann Evers, an heiress. Darro shoots pictures of a bank hold-up and as the film is being run off, the ringleader, White, posing as an Earl and also as the fiancé of Ann, arrives and a battle ensues. White is captured and Ann turns her affection to Richmond, while Darro attempts to teach June Johnson, his girl, the vagaries of grinding a camera.

COMMENT: In this picture, Independent Producer Maurice Conn has turned out another credible fast action romantic comedy drama that will please most audiences. It is especially appealing to kids and adolescents. Showmen should endeavor to date the picture on days when parents accompany their children to the theatre. The story has a good romantic interest, plenty of action, and lots of comedy. Excellent performances are given by Frankie Darro, June Johnson, Johnstone White, Kane Richmond and Ann Evers. Direction of Les Goodwins is splendid and supervision

by Martin G. Cohn is commendable. Photography, sets, and recording above average.

Advertising: Play up title and cast. Camera shops for equipment display and arrange camera snapshot contest. Run special offer one child free accompanied by parents. Arrange mystery woman to visit merchants offering tickets to persons properly identifying her. Radio dealers for portable radio display.—JOE BLAIR.

SWEETHEART OF THE NAVY

Grand National

NAVY PICTURE UNDERVALUE PRODUCT. MEDIOCRE PROGRAMMER FOR DUALER. LINDEN & PARKER FOR MARQUEE.

Producer B. F. Zeidman. Directed by Duncan Mansfield. Original story by Garrett Graham and Jay Strauss. Screenplay by Carroll Graham. Photographed by Edward Snyder. Release date June 25, 1937. Running time at preview 61 minutes.

THE CAST

Eddie Harris	ERIC LINDEN
Joan Whitney	CECILIA PARKER
Commander Lodge	ROGER IMHOF
Mazie	BERNADINE HAYES
Bumper	JASON ROBARDS
Andy	CULLY RICHARDS
Pete	DON BARCLAY
Carson	JOHN T. MURRAY

Rating: C. G. I. K. P. a.

The Story: Unable to meet her bills, Cecilia Parker, half owner of a San Pedro cabaret, arranges a boxing match between Linden and Robards, champion boxer of the navy. Commander Imhof refuses to recommend Linden for Annapolis if he insists upon fighting. Cecilia and Linden fall in love and unable to make up her mind regarding the fight, she asks Imhof for advice. Linden misinterprets Imhof's visit and leaves in a rage denouncing them and the navy. He and Robards engage in a free-for-all in which Linden is the winner. From this brawl, the bets on the fight are paid off. Cecilia is relieved of the pressing bills and she and Linden make up, and plan for marriage after Annapolis.

COMMENT: This B. F. Zeidman production for Grand National release is strictly lower bracket filmfare and greatly lowers the standard set by Grand National. Cecilia Parker and Eric Linden, the romantic leads, bear up remarkably well and turn in good performances considering the material with which they had to work. Balance of cast are unknown, overact and contribute nothing toward the picture's entertainment. The story is hackneyed, the dialogue is trite and the situations are all well along in years. The direction is slow and rather jerky. The settings and photography plus a rough and tumble fight between Linden and Robards near the end of the picture, are the only redeeming features it has.

Advertising: Play up Cecilia Parker and Eric Linden as popular romantic team mates. Also title, which is very good and offers many exploitation stunts. In coast towns and where appropriate, hold a "Navy Night." Tie ups with florist shops, camera clubs, typewriter stores, and home furnishings. Sporting goods stores for boxing gloves and prize fighters' paraphernalia. Nautical display for lobby. Blow up of huge heart with Linden and Parker breaking through for lobby poster. Man burlesqued as girl carrying sign reading "Sweetheart of the Navy," for street stunt.—JOE PEARSON.

BORN RECKLESS

20th Century-Fox

ACTION PROGRAMMER. STORY STARTS SLOWLY BUT PICKS UP FOR A FAST CLIMAX. IS WELL DIRECTED.

Associate Producer Milton H. Feld. Directed by Malcolm St. Clair. Original by Jack Andrews. Screen Play by John Patrick, Robert Ellis and Helen Logan. Photographed by Daniel B. Clark. A. S. C. Release date July 9, 1937. Running time at preview 60 minutes.

THE CAST

Bob ("Hurry") Kane	BRIAN DONLEVY
Svbl	ROCHELLE HUDSON
Lee Martin	ROBERT KENT
Barnes	BARTON McLANE
Dorothy	PAULINE MOORE
Windy	CHICK CHANDLER
Dad Martin	HARRY CAREY
Mac	WILLIAM PAWLEY
Louie	FRANCIS McDONALD
Garage Foreman	EDDIE DUNN
Dan	GEORGE WOLCOTT
District Attorney	JOE CREBON
Police Commissioner	STANLEY ANDREWS
Mayor	HARVEY CLARK

Rating: B. F. H. K. O. b.

The Story: Donlevy, in an attempt to convict MacLane, a gangster, joins his Protective Cab Association. He meets Rochelle Hudson, one of the mob but who is in reality trying to free her brother. She and Donlevy are caught searching MacLane's safe and Rochelle is shot. Escaping in his cab, Donlevy is injured in a wreck with the Association's armored car. In the hospital Rochelle and Donlevy make plans for their future.

COMMENT: For a clientele that goes in for plenty of action and excitement, this picture fills the bill. There is everything from a big time auto race to a taxi war, along with gangsters and crooked politicians. But with it all, it's only ordinary program entertainment and should be sold as such. There is some good slapstick comedy, a slight romantic interest and several good story twists. Performances are all okay with most of the action centering around Brian Donlevy, Rochelle Hudson and Barton MacLane, all of whom acquit themselves admirably under the expert direction of Malcolm St. Clair, who deserves credit for keeping the story moving at its rapid pace. Screenplay by John Patrick, Robert Ellis and Helen Logan is well written and contains several novel twists. Photography by Daniel B. Clark rates above average.

Advertising: Title is stronger than cast names, although Rochelle Hudson, Mae Lane and Donlevy have a fair following. Tie up with local taxi company for banner parade on opening day. Free admission to kids for old tires donated to charity. Use wrecked car, title placarded for lobby or street attraction. Use taxi cabs headlining taxi war directing attention to picture.

CLIP THIS AND MAIL AT ONCE

To: Joe Blair, Editor-Publisher
Hollywood Motion Picture Review,
1040 No. Martel Ave.,
Hollywood, Calif.

Here is my \$10.00 for one year's subscription to your new magazine.

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MOTION PICTURE

REVIEW

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Vol. III, No. 4

June 26, 1937

Price 25c per Copy

PURPOSE

To serve both the Producer and the Exhibitor. A reliable, authentic reviewing service unexcelled in box-office accuracy, dependability and constructive suggestions together with creative exploitation ideas, selling tips and booking guidance.

EXPLANATION!

File this copy or clip the reviews to use as a handy reference guide when you buy, book, date-in or plan campaigns on all important feature pictures. DON'T FORM YOUR OPINION ON ANY PICTURE UNTIL YOU'VE READ OUR REVIEW.

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Hollywood MOTION PICTURE REVIEW

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Editor - Publisher

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Vol. III

HOLLYWOOD, CALIFORNIA, JUNE 26, 1937

No. 4

GOOD PICTURES NEEDED NOW!



JOE BLAIR

ALREADY some of the studios indicate they are withholding their best product for early Fall release. This is a wrong apprehension. It is an old-fashioned idea that trade during the Summer months takes a nose-dive just because of the heat, and that the proper thing for producers to do is to sluff off the worst pictures onto Exhibitors during these months.

Theatres all over the United States and especially those located in the heat wave belt, are ALL equipped with the latest air-cooling and condition refrigerating units. They provide a haven into which people will flock to escape the distress of the street heat. But when the screen attraction is such that it discourages attendance, motion picture patrons will go elsewhere. No longer does the theatre have a monopoly on cool air. Drug stores, cocktail lounges, hotels

and even the ten cent stores in many cities now provide comfort for their patrons with the latest in air-cooling systems.

The release of the picture "San Francisco," during the mid-Summer season last year and its subsequent record breaking performance at the box-office everywhere, is sufficient proof that good product will prove as satisfactory at the box office in Summer time as in any other month during the year. Of course, there may be isolated exceptions but the general rule will hold good until new conditions arise. It is a smart distributor who will take a chance on pre-releasing a hit picture during the Summer months rather than wait for Fall when the competition may then be much greater.

* * * * *

Again the thought concerning man power comes before us for discussion. Whether it is in the operation of a theatre, publishing a magazine or running a studio, man power plays an important part. In regard to the management or policy of a studio, the success or failure of product is directly chargeable to none other than the executive management or to be specific, the head of the studio. In our opinion, the most important post and the one given the least consideration, is the story department heads. In most instances, these talented people know what is box-office and the kind of story which will prove successful but each have definite instructions from the studio management of the kind of stories wanted and they find it is useless to submit or search for material that does not come under such a banner.

* * * * *

The special issue devoted to Showmanship and Exploitation which was announced for the current issue has been postponed until a later date owing to certain circumstances which have since arisen and also to the lack of suitable editorial material to make for the success of such a number. Showmanship and Exploitation plays an important part in the merchandising of motion pictures and to cover this matter in a fitting manner necessitates the cooperation of not only showmen in the field, but the selection and writing of many articles on the various phases of selling motion pictures to the public. Watch for a later announcement.

THIS WEEK IN NEWS

Harry Joe Brown has been signed by 20th Century-Fox as associate producer, according to announcement by Darryl F. Zanuck, vice-president in charge of production.

In addition to Brown, producers on the 20th Century lot include Earl Carroll, Raymond Griffith, Nunnally Johnson, Kenneth Macgowan, Gene Markey, Laurence Schwab, Harold Wilson, John Stone, Samuel G. Engel, Milton Feld, Max Golden and Leslie Landau.

Ewart Adamson has been signed by Grand National Studios to write the screenplay for "Honolulu Honeymoon," a Zion Myers production, from an original by Armine von Tempski. Glenn Tryon will direct, and no cast has been selected as yet.

Edward H. Griffith will direct "I'll Take Romance", Grace Moore's next starring vehicle for Columbia Studios. Melvyn Douglas has the leading male role with production starting this week. Stuart Erwin has just been assigned an important comedy role in the picture.

"Spawn of the North," picturization of Barrett Willoughby's novel of the Alaska salmon runs, which Paramount was forced to cancel a year ago because of the illness of Carole Lombard, goes into active production this week with the departure of a camera expedition to film spectacular action scenes.

Twelve men under Richard Talmadge will go to Ketchikan for the salmon season, which begins July 4 with the first run of millions of salmon up the inland streams to the spawning grounds. From there the expedition will continue to towering Taku Ice Cap, near Juneau, with the camera crew, headed by Frank Goode and Loyal Griggs. Henry Hathaway, now on an Eastern vacation following completion of "Souls at Sea," will direct the picture, taking a company of 200 to a Lake Tahoe, California, location upon his return.

Hal Mohr, one of Hollywood's ace cameramen who recently attained the rank of director, moved up another notch this week when he was signed to direct a picture for Walter Wanger.

He joins an important coterie of men who will direct for Wanger during the coming year, including John Ford, John Cromwell, Tay Garnett, Irving Cummings, Anatole Litvak and Harold Young.

While the script is in preparation, Mohr will act as cameraman on the new Joan Bennett-Henry Fonda picture, "I Met My Love Again", which goes into production immediately.

Sid Silvers, who is equally noted for his brilliant writing of dialogue lines as well as clever repartee, is proving somewhat of a hit in front of the cameras on the picture, "52nd Street," as well as on the set during the filming of this current Walter Wanger production for United Artists release. Silvers, formerly with M.G.M. in both a writing and acting capacity, may return to the Culver City studio following the completion of his current assignment.

Scott R. Dunlap, Vice-President in charge of production at Monogram, announces the purchase of an original story by Rowland Brown, who wrote "The Devil Is a Sissy", to be used as a starring vehicle for Jackie Cooper.

The story will be entitled "Boy of the Streets". Tentative starting date is July 20th.

"Where the West Begins" has been named by R. N. Bradbury, Monogram associate producer, as the title of the next Jack Randall musical western. This feature will get underway in two weeks.

Original was written by Robert Emmett, who will also write the screenplay. Bradbury will direct.

This is the second in a series of eight that Randall will make for the 1937-38 season. He recently completed "Riders of the Dawn".

PREVIEWS OF CURRENT RELEASES

Pictures Are Reviewed Only From
A Box-Office Angle.

Key to Ratings

BOX-OFFICE RATING
AA Exceptionally big picture
A Very good
B Good average product
C Weak
D No recommendation

PRODUCTION COST RATING
E Lavish production
F Average production
G An economy picture

ARTISTIC RATING

H Excellent
I Good
J Indifferent

CENSORSHIP RATING

K Clean product—nothing offensive
L Moderate amount of suggestive or objectionable material, unlikely to arouse opposition except in very conservative communities
M Contains considerable censorable material
N Apt to arouse serious objection

CLASS OF HOUSE

O Suited to all theatres
P Good product for smaller houses
Q May be good first-run product, but doubtful for smaller houses, neighborhoods and small towns.
R Must be handled with care if shown to family trade

TYPE OF PICTURE

a Comedy drama
b Melodrama
c Musical
d Mystery drama
e Comedy
f Western

FORLORN RIVER

Paramount

A NO. 1 WESTERN. PLENTY OF HARD RIDING, FIGHTS, ACTION, ETC. NICE ROMANCE AND GOOD COMEDY.

Producer General Manager's Office. Directed by Charles Barton. Screenplay by Stuart Anthony and Robert Yost. Based on a novel by Zane Grey. Photographed by Harry Hallenberger, A.S.C. Release date July 2, 1937. Running time at preview 58 minutes.

THE CAST

Nevada	LARRY CRABBE
Ina Blaine	JUNE MARTEL
Les Setter	HARVEY STEPHENS
Ben Ide	JOHN PATTERSON
"Weary" Pierce	SYD SAYLOR
Blaine	WILLIAM DUNCAN
Bill Hall	RAPHAEL BENNETT
Millie Moran	RUTH WARREN
Sheriff Jim Henry Warner	LEW KELLY
Sheriff Grundy	CHESTER CONKLIN
Cashier	BARLOWE BORLAND
Ed	LARRY LAWRENCE
Duke	LEE POWELL
Sam	OSCAR G. HENDRIAN

Rating: B. G. I. K. O. f.

The Story: Crabbe, after hijacking the proceeds of a bank robbery from the Stephens gang, is captured by the sheriff. He manages to escape, leaving the money behind, and heads into other territory. Visiting June Martel's ranch, he finds an old friend, Patterson, is top hand and in love with June. Crabbe is framed and he and Patterson are put in jail, while Stephens poses as a buyer of horses for the Army. The two escape in time to save the herd which Stephens had planned to ambush. Crabbe rides on his way, leaving June and Patterson happy in their romance.

COMMENT: Just the kind of a picture western fans enjoy most. Plenty of hard riding, fights, stampedes, beautiful scenery, etc., along with a nice romance and good comedy. In fact it is an A No. 1 western. Larry Crabbe gives an excellent performance in the leading role and is of such a likeable personality on the screen, he could easily go over in a series built around the character he portrayed. June Martel is alluringly sweet in the feminine lead while William Duncan, Harvey Stephens, John Patterson, Syd Saylor, Chester Conklin and Ruth Warren are splendid in supporting roles. Taken from the novel by Zane Grey, the screenplay by Stuart Anthony and Robert Yost is well written and has a nicely constructed plot premise. Direction by Charles Barton is exceptionally fine. His selection of backgrounds and the handling of each individual scene is the top-notch in direction. Good photography, recording and scenery.

Advertising: Play up Zane Grey. Also Larry Crabbe in title role. Use reward tack cards. Music stores for cowboy songs and records. For window or lobby attraction, use old government letters. Saddles, ropes, bridles for lobby attraction. Cowboy on horse title placarded for street stunt.—JOE BLAIR.

WEE WILLIE WINKIE

20th Century-Fox

A TOP SHIRLEY TEMPLE ATTRACTION. VICTOR McLAGLEN IN A NOTABLE ROLE. GREAT ADULT AND KID APPEAL.

Associate Producer Gene Markey. Directed by John Ford. Screenplay by Ernest Pascal and Julian Josephson. Based upon the story by Rudyard Kipling. Photography by Arthur Miller, A.S.C. Sound by Eugene Grossman and Roger Heman. Release date July 30, 1937. Running time at preview 142 minutes.

THE CAST

Priscilla Williams	SHIRLEY TEMPLE
Sergeant MacDuff	VICTOR McLAGLEN
Colonel Williams	C. AUBREY SMITH
Joyce Williams	JUNE LANG
Coppy (Lieut. Brandes)	MICHAEL WHALEN
Khoda Khan	CESAR ROMERO
Mrs. Allardyce	CONSTANCE COLLIER
Mott	DOUGLAS SCOTT
Captain Bibberbeigh	GAVIN MUIR
Mohammet Dihn	WILLIE FUNG

Rating: AA. E. H. K. O. b.

The Story: Shirley Temple and her widowed mother, June Lang, arriving at army post in India to visit grandfather Smith, see the arrest of native chieftain Romero. Shirley retrieves his amulet and gives it to him, thus softening his heart. She adores officer McLaglen who takes her under his wing, but it takes quite some time for Shirley to win Smith over. An uprising occurs and McLaglen is killed. Heartbroken, Shirley goes to Romero to plead for peace. Risking his own life, Smith follows and the mutual love of the two men for Shirley cause them to sign a peace pact. Meanwhile, another favorite of Shirley, Whalen, proposes another pact to June.

COMMENT: This picture is the finest Shirley Temple vehicle to hit the screen in a long time. The story has equally as great an appeal to the adult trade as it has for children. There are many dramatic highlights, a fair romantic interest and plenty of comedy. The suspense is well maintained with lots of action, fights, and excitement. Shirley's performance is superb. The role is ideal for her at her present age. Victor McLaglen gives a memorable portrayal and one which will cause patrons to again proclaim his artistry. Michael Whalen and June Lang form a splendid romantic interest which could have stood considerable more footage; both give outstanding performances, as does Cesar Romero and C. Aubrey Smith. John Ford's direction is masterful. In addition to the fine performances by every member of the cast, the handling of individual scenes and mass players cannot be equaled. A lively tempo is maintained throughout. The photography, in the latest brown and white composition, is beautiful. Recording, sets, exteriors and background scenery rate the superlatives. Added laurels go to Associate Producer Gene Markey for another hit attraction.

Advertising: Get behind the picture with a strong campaign—it will live up to your every promise. Play up the loyal comradeship between Shirley and McLaglen.

Start a 'Wee Willie Winkie' club for children, using Kipling's story with ideals for membership pledge. Offer favors to children attending who can prove their common nickname. Merchants to feature Scotch plaids, pipes, children's clothing, etc. Display relics, antiques and photographs of the 1897 period. Hold a Shirley Temple double contest. Arab character on marquee or theatre roof wailing an Allah prayer call. Usherettes and doorman in Scotch Kilties. Hold a doll display or contest for children.—JOE BLAIR.

THE EMPEROR'S CANDLESTICKS

M.G.M.

DULL STORY WITH POOR CONTINUITY. RAINER ACCENT IS DIFFICULT TO UNDERSTAND. WEAK, UNINSPIRED FILMFARE.

Produced by John W. Considine, Jr. Directed by George Fitzmaurice. Screenplay by Moncton Hoffe and Harold Goldman. Photographed by Harold Rosson, A.S.C. Release date July 2, 1937. Running time at preview 85 minutes.

THE CAST

Baron Stephan Wolensky	WILLIAM POWELL
Countess Olga Mironova	LUISE RAINER
Grand Duke Peter	ROBERT YOUNG
Maria	MAUREEN O'SULLIVAN
Colonel Baron Suroff	FRANK MORGAN
Prince Johan	HENRY STEPHENSON
Mitzi	BERNADENE HAYES
Anton	DONALD KIRKE
Korum	DOUGLAS DUMBRILLE
Dr. Malchor	CHARLES WALDRON
Albert	BARNETT PARKER
Pavloff	FRANK REICHER
Porter	BERT ROACH
Santuzzi	PAUL PORCASI
Auctioneer	E. E. CLIVE
Hous keeper	EMMA DUNN
Colonel Radoff	FRANK CONROY

Rating: C. E. I. L. O. b.

The Story: Powell, secret agent, is assigned job of delivering important letter to Czar. Luise Rainer, Russian secret agent, is assigned to get evidence against Powell. He slips his letter into a candlestick he thinks he is to deliver for a friend, but they are given to Luise and she puts her evidence in the other stick. Enroute they are stolen, and the pursuit of the candlesticks leads them all over Europe. Finding them in an auction room, they each buy a stick but discover it the wrong one. They exchange envelopes and Luise destroys her evidence against Powell.

COMMENT: Something went wrong in the making of this picture. The story is dull, the continuity uneven and it shapes up as pretty weak entertainment. There is a faint romantic interest and very little comedy. Much of the dialogue is meaningless. Luise Rainer, although photographing beautiful, is quite difficult to understand owing to her accent. William Powell does not seem to fit into his role. Robert Young scores the best performance and while wearing a mustache for the first time, gives evidence of a highly romantic character which could be built into a star box-office personality. Maureen O'Sullivan does well in a role which requires little of her talents. Frank Mor-

(Continued on page 5)

BEST PICTURES OF THE WEEK



(Center Photo)

NOTED SOUTH SEAS FILM IS NEARING COMPLETION

Producer Samuel Goldwyn has gone well over the million dollar mark on his current production, "The Hurricane," which John Ford is directing. The screen play is by Dudley Nichols from an original by Charles Nordhoff and James Norman Hall. Cast includes John Hall, Dorothy Lamour, Mary Astor, C. Aubrey Smith, Movita, Raymond Massey and others. Director Ford is seen leaning forward in his chair. Dorothy Lamour is in the pool with Kuulei de Clercq, native girl actress.



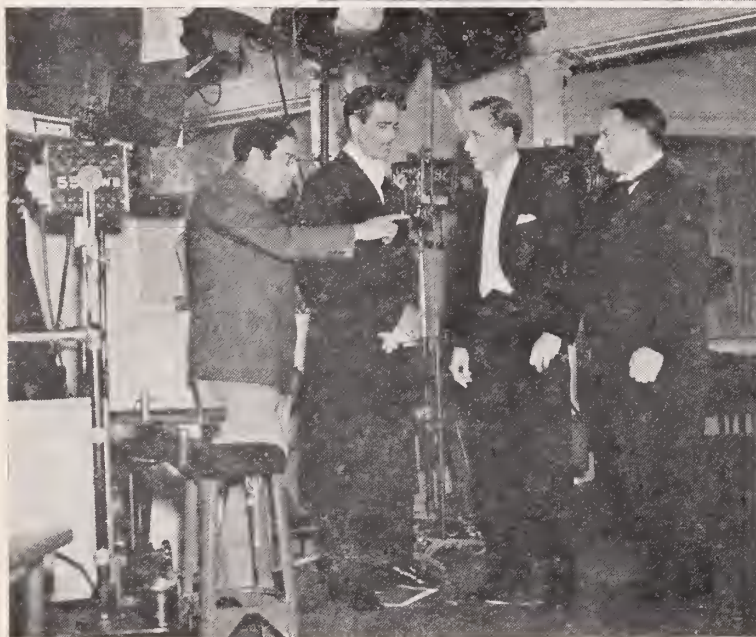
A REEL DOG'S LIFE

Douglass Montgomery, leading man, and Jean Parker, leading lady in the current Columbia picture, "Life Begins With Love," have both fallen in love with Jerry, the huge St. Bernard dog that plays a prominent part in their romantic interlude. Ray McCarey is directing the picture.



A STAB IN THE HEART

Betty Grable and Charles Buddy Rogers go through a bit of by-play as Director Robert Florey looks on while camera crew make set changes during the filming of this current Paramount production, "This Way Please," which features Miss Grable, Rogers, Mary Livingstone, Fibber McGee and Molly, and others.



INDICATING THE RIGHT ACTION

Director Archie Mayo pointing to Leslie Howard, giving instructions as to how the next scene should be played, as Patric Knowles and Eric Blore look on. The picture being filmed is the Warner Bros. production, "It's Love I'm After," in which Olivia deHavilland plays opposite Mr. Howard.



NEW SERIES GETS UNDER WAY

Jack Randall, Monogram's new singing star, takes his direction with a smile in the first picture, "Riders of the Dawn," of this new Western series in which Robert Bradbury is the producer-director. Cameraman Bert Longenecker smiles too because it's the final scene of the picture.

PREVIEWS

(Continued from page 3)

gan, Henry Stephenson, Bernadene Hayes, and Frank Conroy stand out in their portrayals. George Fitzmaurice's direction is uninspired and confusing. Photography, sets and mounting is on a lavish scale.

Advertising: Powell and Rainer as a team may prove attractive exploitation. Stress Russian background and spy angle. Play Russian music. Window or lobby attraction candlestick display. Maureen O'Sullivan and Robert Young provide a romantic interlude wearing masks over eyes—use this idea for star identification contest covering all eyes in photographs used with masks. Place lighted candle in lobby with prize going to person guessing time flame goes out. Use emperor's carriage with huge candlesticks and title placarded for street ballyhoo.—JOE BLAIR.

BETWEEN TWO WOMEN

(formerly "General Hospital")

M.G.M.

PICTURE IS ENTERTAINING IN PARTS BUT HAS OVER SUPPLY OF HOSPITAL SCENES. GOOD ACTING BY ENTIRE CAST.

Directed by George B. Seitz. Screen Play by Frederick Stephani and Marion Parsonnet. Original story by Erich von Stroheim. Photographed by John Seitz, A.S.C. Release date July 9, 1937. Running time at preview 87 minutes.

THE CAST

Allan Meighan	FRANCHOT TONE
Claire Donahue	MAUREEN O'SULLIVAN
Patricia Sloan	VIRGINIA BRUCE
Tony Woolcott	LEONARD PENN
Snoopy	CLIFF EDWARDS
Miss Pringle	JANET BEECHER
Dr. Webster	CHARLEY GRAPEWIN
Sally	HELEN TROY
Nurse Howley	GRACE FORD
Eleanor	JUNE CLAYWORTH
Dr. Barili	EDWARD NORRIS
Tom Donahue	ANTHONY NACE
Priest	HUGH MARLOWE

Rating: B. F. I. L. O. b.

The Story: Maureen O'Sullivan, a nurse, loves Tone, but remains faithful to her drunken husband. Penn, also an interne, is a heavy drinker with a mania to operate on all his patients. Virginia Bruce, self-willed heiress, enters the hospital and Tone saves her life. She becomes infatuated with him and they are married. Virginia soon loses interest in Tone and welcomes visits from Penn, who is ousted from the profession when he loses a patient because of his drinking. For revenge he has Virginia leave with him for Paris. That night, the train bearing Virginia and Penn is wrecked. Penn's legs are smashed and Virginia is horribly burned. Tone saves Penn's legs from amputation and Virginia's beauty is restored. Tone gets a divorce and is now free to marry Maureen, whose husband dies from an accident.

COMMENT: There is a large dose of hospital scenes for your patrons to consume in this one. Scenes that might well have been left out, since they bring back sad memories to many. Outside of the continual washing of hands, long operating sequences, the film contains some good qualities. There is some splendid work turned in by Maureen O'Sullivan, who does some brilliant acting; Virginia Bruce gives a most gratifying performance, and Franchot Tone is very natural and pleasing. Adequate in supporting roles are Leonard Penn, Edward Norris, Helen Troy and others. The story is thin and well worn but good performances and a suitable romantic finish, pull it out of a bad spot. Only very little comedy, and some suspense and thrills but of the kind that may be nerve

racking to some. Excellent photography by John Seitz.

Advertising: Let your customers know in advance that this is a hospital story with operating scenes—otherwise they might prove peevish. However, play up the cast, good acting and romantic triangle and the love battle between two women, which offers a ballyhoo of the title. Good for controversial contest; doctor and nurse street ballyhoo and novelty stunt. Dress usherettes in nurses' uniforms. Circularize medical societies, doctors and nurses. Jewelers for engagement and wedding rings.—A. B.

NEW FACES OF 1937

RKO-Radio

PLOT HAS MANY HILARIOUSLY FUNNY SCENES BUT STORY FAULTS SOMEWHAT HANDICAP GOOD TALENT.

Produced by Edward Small. Directed by Leigh Jason. Original story by Nat Perrin. Screenplay by Nat Perrin, Phillip G. Epstein and Irving F. Brecher. Based on a story by George Bradshaw. Photography by J. Roy Hunt. Release date June 30, 1937. Running time at preview 100 minutes.

THE CAST

Wellington	MILTON BERLE
Seymore	JOE PENNER
Patricia	HARRIET HILLIARD
Elaine	THELMA LEEDS
Parky	PARKYAKARKUS
Judge Hugo Straight	TOMMY MACK
Jimmy	BILL BRADY
Robert Hunt	JEROME COWAN
Broker	RICHARD LANE
Giant	HITE
Medium	LOWE
Suzi	LORRAINE KRUEGER
Hunt's Sec'y	PATRICIA WILDER

Rating: A. E. H. K. O. c.

The Story: Harriet Hilliard backs Brady's show. Cowan, the producer, puts on a flop show so he can pocket more money for himself. Leaving town, he delegates Berle to take charge. Berle learns of the predicament and the only way he can save himself from prison is to follow Cowan's tactics and produce a flop. Harriet hears of the trouble and pleads with Berle to save the show. On opening night, Penner bursts thru the curtain and goes into his act. Harriet, Brady and Berle tremble while Penner is on, but to their amazement, he is a tremendous hit. The stockholders discover that Cowan has bilked them and start a row. When Brady proposes a four-way split they accept. Berle continues as producer of the show and the path to the altar is finally cleared for Harriet and Brady.

COMMENT: This is an important picture on any Exhibitor's program and one that lends itself to exceptional exploitation possibilities. To bring in top money the show must be sold with a terrific campaign. With the right efforts there will be few complaints. There is an abundance of talent and the picture's only fault is the story which does not seem to settle down. It is forever getting out of line and then returning to something which picks up interest. There is some outstanding comedy by Joe Penner and Parkyakarkus. Milton Berle is a definite personality but needs a story more suited to his particular personality. Harriet Hilliard and William Brady carry the romantic interest which is the picture's weakest unit. Supporting performances by Jerome Cowan, Thelma Leeds, Richard Lane and Lorraine Krueger stand out as exceptionally fine. Direction of Leigh Jason is excellent, and to his credit goes laurels for brilliant direction of many sequences. Joe Penner sings the best hit song number, though other songs are well

chosen. Photography by J. Roy Hunt is outstanding. Sets are lavish. Costumes, wardrobe and mounting is of high order. **Advertising:** Play up title, also strong cast names. Plug Penner, Parkyakarkus, and Milton Berle for radio following. Contact radio editors. Hold talent quest show. Stage amateur novelty acts. Use child musicians for matinee show. Arrange ballot voting for new faces. Tallest man contest. Ideal for hooper elimination contest. Merchants for new styles, fashions for 1937, also beauty shops for same idea. Contact local brokerage firm to place ticker in lobby. Seek public opinion need for new faces. Stir up interest from this title angle.—JOE BLAIR.

MEET THE BOY FRIEND

Republic

NICELY PRODUCED COMEDY DRAMA. GOOD PROGRAMMER FOR GENERAL AUDIENCES. DIRECTION FINE. NO CAST NAMES.

Associate Producer Colbert Clark. Directed by Ralph Staub. Screenplay by Bradford Ropes. Based on story by Jack Raymond and Robert Arthur. Photography by Ernest Miller. Release date August 2, 1937. Running time at preview 65 minutes.

THE CAST

Tony Page	DAVID CARLYLE
June Delaney	CAROL HUGHES
"Bugs" Corrigan	WARREN HYMER
Beulah Potts	PERT KELTON
J. Fillmore Potts	ANDREW TOMBES
Wilma Vlare	GWILLI ANDRE
Oscar and Elmer	OSCAR AND ELMER
Orchestra Leader	SMILEY BURNETTE
Dr. Sokoloff	LEONID KINSKEY
Buddy	SYD SAYLOR
Madison	SELMER JACKSON

Rating: B. F. H. K. O. a.

The Story: Fearing that Carlyle, radio star, will lose his attraction for the women if he marries, his sponsors take out insurance against his marriage. Carol Hughes, niece of Jackson, head of the insurance company, is assigned to make him fall in love with her to keep him from marrying anyone else. They actually fall in love with each other and Carlyle, learning of the plan, decides to marry Gwili Andre, a movie star, for spite. To prevent this marriage the insurance company arranges a fake kidnapping of Carol but it develops into a real one with both Carol and Carlyle, who went to rescue her, at the mercy of the kidnappers. The police save them at the precise moment and everyone, including the insurance company, is happy.

COMMENT: Colbert Clark's production with a radio atmosphere, is nicely handled, with good background, musical arrangements and sets. The direction by Ralph Staub is okay, bringing out good acting from a cast of though unknown players, all will do credit to the company and please generally. David Carlyle enacts a natural role but to some he may not possess a singing personality. Carol Hughes sings well and does some dancing, while Pert Kelton carries the picture for the comedy relief. Warren Hymer, Andrew Tombes and Smiley Burnette do well in supporting roles. Excellent photography by Ernest Miller.

Advertising: Play up the title in a radio tie up, plugging the team of David Carlyle and Carol Hughes. Play up as better than average product, with good sets, singing and fairly fast action story. Tie up local merchants to plug title in advertising. Man in sign painter's overalls, carrying billing and title, to sing on street corners.—A. B.

ADDITIONAL NEWS

(Continued from page 2)

Director George Marshall has started cameras grinding on the Ritz Brothers' starring comedy vehicle, "Life Begins In College," for 20th Century-Fox. Phyllis Brooks, Joan Davis, Joan Marsh and The Brewster Twins, will portray important supporting roles.

The story is a collegiate musical and will be filmed under the associate producership of Harold Wilson.

Herbert Marshall will co-star with Barbara Stanwyck in "A Love Like That," which starts this month with Edward Kaufman producing. Al Santell will direct from a script prepared by Charles Kaufman. Marshall recently finished making "Angel," with Marlene Dietrich.

An original story by David Garth, "A Love Like That" deals with the romantic adventures of a Texas girl in making her New York playboy sweetheart turn worker.

Gene Austin, popular radio singer on the Joe Penner Cocomalt nationwide program, has been signed to a 5-year term contract by Maurice Conn, to star in a new series of musical western pictures to be produced by Conn.

Lupe Velez, dynamic Mexican actress, has been signed by RKO-Radio, for the feminine lead in "Fall Guys," next starring vehicle for Bert Wheeler and Robert Woolsey. "Fall Guys," which Producer Lee Marcus will send before cameras late this month, will be directed by Eddie Cline. The story, based on a play by Victor Mapes and adapted to the screen by Benny Rubin and Bert Granet, deals with the hilarious adventures of two "cuckoo" aviators who make a forced landing on the estate of a wealthy woman, and are mistaken for detectives sent for earlier to solve a jewel robbery.

Dick Grace, noted aviator, has been signed by Monogram to write the screenplay of the Dick Merrill feature, "Atlantic Flight", it is announced by Scott R. Dunlap, vice-president in charge of production. Dunlap also stated that William Berke will serve as associate producer.

Merrill was recently signed by Monogram in New York. His most recent exploit was flying the Atlantic with coronation pictures of King George VI. He is expected to arrive in Hollywood within a week from Newark, New Jersey, where he is stationed.

John Barrymore has been cast to portray the highly important role of Bull Dog Drummond in the current Paramount production of the same title. John Howard and Louise Campbell provide the romantic interest in the picture which is now being directed by Louis King, who recently directed Edward Everett Horton in "Wild Money," also a Paramount production.

Hamilton MacFadden has been signed by Republic Pictures to direct his second picture following the completion of "Love Ahoy," a program musical. MacFadden recently directed several pictures for Columbia, 20th Century-Fox and other major concerns.

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Joe Penner

By JOE PEARSON

JOE PENNER, the erstwhile "Wanna Buy a Duck?" comedian, may be the "Black Sheep" to the "Park Avenue Penners" of radio fame, but he certainly isn't a black sheep to his countless screen and radio fans. For Joe is one of the most popular comedians of both screen and radio. And no one is more deserving and appreciative of fame and success than Joe. Also, few have had the hardships and struggles to contend with that Joe had. Starting with only an intense ambition to be some one and get some place, he has conquered seemingly insurmountable obstacles that would have floored a man with lesser courage, and today, at thirty-two, he has reached well-earned stardom, is happily married, has a host of friends, and is still intensely filled with ambition. And the road ahead seems glorious.

Joe was born Joe Pintner in the picturesque village of Nagechkereck, not far from Budapest. When he was three years old, his father and mother decided to come to America to seek their fortunes. They didn't have money enough to bring Joe with them, so they left him with his grandfather, a rector of the Reformed Church, intending to send for him immediately upon their arrival in America. But fortune didn't come to Joe's parents very fast and it was six long years before they could accumulate enough to send for their boy and his grandfather.

Therefore, Joe's American education didn't start until he was nine. He started in kindergarten, in Detroit at the age of nine, but he had a quick mind and an infinite capacity for studying and advanced so rapidly that he was soon ahead of American children his own age. While in grammar school he developed a fine soprano voice and sang during the various Liberty Loan Drives, and at the St. Paul Cathedral in Detroit, Michigan, but, sensitive and ashamed of his clothes, which did not equal those worn by well-to-do boys, he quit. Thus ended his first public performances.

One day, shortly after that, a friend suggested he enter an amateur contest at a local theatre. At first, remembering his former humiliation, Joe refused, but finally agreed when he learned there was a cash award for the best imitation of Charlie Chaplin. He entered the contest, with a dozen other entrants, and, to his surprise, won. Thus encouraged there was no holding him back. He began entering every amateur show he could find. Sometimes he won, sometimes he didn't. But whether he won or not, Joe didn't care. The lure of the footlights was too strong for him to resist. To improve himself, he took up violin study. One day, when a lesson interfered with a baseball game, Joe balked. Enraged, his teacher slapped him and was promptly rewarded with a punch in the nose by Joe. So his violin career abruptly ended, for the time being.

Finally, due to family misfortunes, Joe was forced to quit school and go to work. He secured a job as a messenger boy in the Ford factory, at \$18.00 a week, and by going to night school and studying Accountancy, he eventually worked himself up to a clerical position which paid him \$220.00 a month. But a clerk, even at a top salary of \$220.00 a month, wasn't Joe's idea of a career. So when a new rule went into effect that but one person in a family be allowed to work in the factory, Joe dropped out in favor of his father.

Upon leaving the factory, Joe got a job selling pianos in a music store and remained there until he got a job as a "Mind Reader's" assistant. One night a comedian in another act on the bill failed to show up. It was just the chance Joe had been waiting and hoping for. He begged for a chance to pinch hit. He got the chance and did so well he was given the comedian's place and stuck with the troupe until it stranded. Joe was by this time a full-fledged actor and no inducement in the world could have made him give it up. Often in the several seasons that followed, Joe went hungry and was practically always broke. He toured all over the country, playing in large cities one week and tank towns in the corn belt the next week. He worked in "tab", "carnival", "medicine shows" and did a little burlesque trouping.

During this period, Joe developed from a straight man to clown and comic. Finally he drifted to New York where he was eventually discovered by a Broadway talent scout and given a part in the "Greenwich Village Follies", where he was an instant success. He followed this with the original "Tattle Tales", the "Vanderbilt Revue", and "East Wind", scoring hits in all.

In July, 1933, Joe made a guest appearance on the Rudy Vallee Broadcast, and clicked so well that by October of that year he got his own radio spot on the Baker's Broadcast. From then on his rise was nothing short of meteoric. In June, 1934, he was voted America's outstanding ether artist.

Shortly after that he came to Hollywood under contract to Paramount to make one picture for a flat sum of \$75,000. His first feature picture, "College Rhythm", was such a success that Paramount immediately exercised their option for a second picture, and "Collegiate", like "College Rhythm", registered over a million and attested to Joe's marked artistry and popular appeal. Recently Joe signed with RKO-Radio. His first picture under this banner was "New Faces of 1937" (reviewed in this issue.) His popularity on the radio is even greater than it was when he made his first two pictures for Paramount, so there isn't any reason why his current picture for RKO, "Life of the Party", shouldn't top the high mark set by his previous pictures.

He is thoroughly sold on California as a place to both work and live. He took time out from his busy career to build a nice home in Beverly Hills, the first home Joe has ever owned. But now that he is firmly launched upon a career and the future ahead looks brighter than it ever has in the past, Joe says he is really going to settle down and enjoy some of the comforts that he has dreamed about and worked for so hard.

Joe is quiet, good natured and easy going. Has brown hair and eyes, is five feet six and one-half inches tall and weighs 150 pounds. He is fond of golf, tennis, swimming and riding, but isn't a fanatic about any of them. His principal hobby is reading and thinking up ways and means of improving his screen and radio work. The only thing about him that might be classified as eccentric is a weakness for loud sport coats. Outside of that he is a very conservative and neat dresser.

And if life, at times, has dealt rather harshly with Joe, it has helped to show him the meaning, and how to enjoy real success and happiness.

Editor's Note: Fictionized biographies is a new feature for Hollywood Review. Exhibitor-subscribers are granted permission to use these articles in house organs and in their local newspapers in connection with picture showings.

Hollywood

MOTION PICTURE

REVIEW

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PURPOSE

To serve both the Producer and the Exhibitor. A reliable, authentic reviewing service unexcelled in box-office accuracy, dependability and constructive suggestions together with creative exploitation ideas, selling tips and booking guidance.

EXPLANATION!

File this copy or clip the reviews to use as a handy reference guide when you buy, book, date-in or plan campaigns on all important feature pictures. DON'T FORM YOUR OPINION ON ANY PICTURE UNTIL YOU'VE READ OUR REVIEW.

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THAT CERTAIN
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HEROES OF
THE ALAMO

SHE'S NO LADY

RANDOLPH SCOTT

Current Release

"HIGH, WIDE AND HANDSOME"

For Paramount Pictures

Hollywood MOTION PICTURE REVIEW

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Editor - Publisher

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Vol. III

HOLLYWOOD, CALIFORNIA, JULY 31, 1937

No. 9

Studio Contacts For Exhibitors



JOE BLAIR

EACH year the influx of visitors coming to Hollywood increases in number. A large proportion of these vacationists are bent upon seeing the inside of a studio. A staff of guides is employed at all studios to escort those who can prevail upon some relative, friend or friend of a friend to issue the sacred pass. Seeing the inside of a studio is not a difficult proposition if you know the right people. One sight-seeing concern pays so much a head for their buses to drive through one of the major lots where the yokels are given a brief explanation of the various standing sets, the stages, cutting rooms, machine shops, etc.

Editors, newspaper publishers and syndicate writers descend upon the various publicity directors in droves. If the publication they represent is sufficiently powerful or influential, they are admitted, guided all around the lot, taken on the sets, introduced to prominent stars, and shown a good time in general. Another practice also used to gain admittance is to exhibit a letter of introduction from some out of town dramatic editor or publisher who has been exceedingly favorable to the studio in key city drives. The studio publicity director knows well enough that unless he takes care of the publication's requests, it will be useless for him to cover the territory in behalf of forthcoming product. Therefore, the reader can understand the necessity of a staff of guides. All of which, leads to this point. Just let some Exhibitor try crashing the studio gates! Exchange men all over the country are aware that it is useless for them to give letters to their Exhibitor-customers who might profess a desire to see the factory responsible for the product they merchandise. No other business in the country conducts itself as does the film industry, in regards to courtesies extended to those who market the product. Imagine an out-of-town dealer of automobiles coming to Detroit and not being extended the courtesy of seeing the factory which produces the cars which he sells.

Each studio should maintain an exhibitor contact man. This contact man should be a purveyor of good-will. Upon his shoulders rests the matter of marketing past, present and future product. His enthusiasm could be carried back to every theatre in the country and box-office receipts would handsomely reward those so connected. Exchange managers and salesmen would reap untold benefits. There would be little or no sales resistance from an Exhibitor who is nicely treated by any concern. In addition, the contact man could, in his conversations with Exhibitors, obtain invaluable information in connection with which pictures made money, lost money or broke even. He could sift out the chaff from the wheat. A report first hand would be obtainable for the asking, regarding the type, classification and difficulties encountered in merchandising each picture. This information cannot be obtained from any other source, and it would be of immense value to studio executives in planning seasonal product. It has been my experience time and again, to introduce independent Exhibitors to prominent Hollywood producers and many a producer has exposed himself to glaring example of ignorance in talking over field problems with the Exhibitor.

A studio contact man for Exhibitors and exchange representatives, is a progressive idea and a worthwhile suggestion.

:- FREE TO EXHIBITOR-SUBSCRIBERS :-

Upon request, a photograph personally autographed to you, of any star whose picture has appeared on the front cover of Hollywood Review. Showmen will find a star's personally autographed picture, nicely displayed either in lobby frames or attractively placed in your box-office, an excellent business builder.

THIS WEEK IN NEWS

Jack Conway is to direct "Yank at Oxford", which was adapted to the screen from an original story by John Monk Saunders. Maureen O'Sullivan has been assigned to play opposite Robert Taylor in "Yank at Oxford", first production to be filmed in Metro-Goldwyn-Mayer's London studio.

George Raft's next picture for Paramount will be "Argentine Love," an elaborate musical romance, now being scripted by Joseph Moncure March and Philip MacDonald. Robert Florey will direct upon his return from his current vacation trip to the Orient. "Argentine Love" will have an elaborately diversified setting, opening sequences being presented against the background of the pampas, thence moving to the Broadway night-life belt.

James Tinling has been chosen to direct Jane Withers' "45 Fathers" which goes into production next week at 20th Century-Fox studios. Tinling directed "Pepper," "The Holy Terror" and "Angel's Holiday," all starring Jane.

Shirley Deane and Paul and Grace Hartman have been assigned featured roles in the picture of which John Stone is associate producer. The original story is Mary Bickel's and the screen play is being written by Frances Hyland and Albert Ray.

Grover Jones who wrote the screen plays on "Souls At Sea", "Trail of the Lonesome Pine", and more recently "52nd Street" for Walter Wanger, is now with M.G.M., having signed a term contract as writer and producer. Grover recently began the publication of his own magazine "Jones" which is one of the most talked of publications to hit Hollywood in a long time. It is beautifully printed and high class in every form.

Robert Florey, who directed Paramount's "Mountain Music" and more recently "This Way Please," featuring Charles Buddy Rogers, Betty Grable and others, and is now vacationing in the Far East, has been accorded a grand reception by the press and his friends in the Japanese motion picture studios, according to information just received. Florey left Tokio July 27th for a trip covering Manchukuo, Siberia and China.

Ramon Navarro, who recently returned to the screen in the Republic Production "The Sheik Steps Out," is in New York for a few weeks discussing Radio contracts submitted and details of his next story on his Republic contract. He will return to Hollywood within the next three weeks to begin work on the new picture.

Louis King has started direction on "Bulldog Drummond No. 2", with the same cast intact, all still in the mood of their characterizations of the first picture of the current series, "Bulldog Drummond Comes Back," recently completed.

John Howard, John Barrymore and Louise Campbell again will head the cast, supported by Reginald Denny, E. E. Clive, and J. Carrol Naish.

Title of the second Bulldog Drummond picture is not yet set. Screen play is by Edward T. Lowe from an original by H. C. "Sapper" McNeile. Stuart Walker is the producer.

Gene Lockhart and Kathleen Lockhart, who played a motion picture producer and fan magazine representative respectively in the Victor Schertzinger musical, "Something to Sing About", have completed their roles and are enroute to New York where Gene will play an important part in "Virginia," the musical production starting rehearsal in the Center Theatre.

Lon Young's next picture as associate producer for Monogram will be "Federal Bullets", it was announced by Scott R. Dunlap. Eugene Alan is writing the screenplay.

PREVIEWS OF CURRENT RELEASES

Key to Ratings

BOX-OFFICE RATING
 AA Exceptionally big picture
 A Very good
 B Good average product
 C Weak
 D No recommendation

PRODUCTION COST RATING
 E Lavish production
 F Average production
 G An economy picture

ARTISTIC RATING
 H Excellent
 I Good
 J Indifferent
CENSORSHIP RATING
 K Clean product—nothing offensive
 L Moderate amount of suggestive or objectionable material, unlikely to arouse opposition except in very conservative communities
 M Contains considerable censorable material
 N Apt to arouse serious objection

CLASS OF HOUSE
 O Suited to all theatres
 P Good product for smaller houses
 Q May be good first-run product, but doubtful for smaller houses, neighborhoods and small towns.
 R Must be handled with care if shown to family trade

TYPE OF PICTURE
 a Comedy drama
 b Melodrama
 c Musical
 d Mystery drama
 e Comedy
 f Western

DEAD END

United Artists

GANGSTER ELEMENT AND SORDID PLOT PREMISE MAY LIMIT DRAW TO CITY AND METROPOLITAN AREAS.

Produced by Samuel Goldwyn. Associate Producer Merritt Hulburd. Directed by William Wyler. Screenplay by Lillian Hellman. Based on the play by Sidney Kingsley. Photography by Gregg Toland, A.S.C. Sound Technician Frank Maher. Release date August 27, 1937. Running time at preview 94 minutes.

THE CAST

Drina	SYLVIA SIDNEY
Dave	JOEL MCCREA
Baby Face Martin	HUMPHREY BOGART
Kay	WENDY BARRIE
Francey	CLAIRE TREVOR
Tommy	BILLY HALOP
Hunk	ALLEN JENKINS
Mulligan	JAMES BURKE
Doorman	WARD BOND
Mrs. Connell	ELISABETH RISDON
Mrs. Fenner	ESTHER DALE

Rating: B. E. H. L. O. b.

The Story: Sylvia Sidney is trying to save her brother, Halop, from their degrading surroundings but his idol is the gangster Bogart. After beating up and robbing a well-bred boy, Halop is sought by the police. McCrea, an out-of-work architect with whom Sylvia is in love, kills Bogart and is in line for the reward. Halop agrees to give himself up and is promised release but the boy's father refuses to drop the charges, and officers take Halop away. Sylvia finds solace in McCrea's arms hopeful that the reward will enable them to hire a lawyer who will save Halop from his bitter fate, and they can leave forever this dead end street.

COMMENT: In cities and metropolitan areas, this picture may go over but it is not recommended filmfare for neighborhoods and small towns. The psychology tends to glorify criminality. It is bad medicine for youngsters who might absorb much of the gangland tactics. While the picture carries a story, it is more or less a study of characters. Performances by Sylvia Sidney and Joel McCrea are excellent, but the "fat" parts go to incidental players, with the possible exception of Humphrey Bogart who is outstanding in his role. Wendy Barrie, Claire Trevor, James Burke and Elizabeth Risdon contribute brilliant acting. The youngsters from the original stage production are splendid but many localities will find it difficult to understand their street urchin jargon. There is a fair romantic interest, some comedy and a few dramatic highlights. The story is slow in unfoldment with the treatment more to the credit of the cameraman than to the director.

Advertising: Cast names strong. Stress fact story filmed from famous New York stage play. Locate and hang suitable billing all "Dead End" streets in your city. Where advisable, advertise "children under sixteen years of age not admitted". Work up civic interest for elimination of "Dead End" streets.—JOE BLAIR.

THE SHEIK STEPS OUT

Republic

RAMON NOVARRO RETURNS TO SCREEN IN STORY WHICH ALL WILL LIKE. GOOD ACTING AND MUSIC.

Associate Producer Herman Schlom. Directed by Irving Pichel. Screenplay and original story by Adele Buffington. Photographed by Jack Marta. Sound by Terry Kellum. Release date August 2, 1937. Running time at preview 68 minutes.

THE CAST

Ahmed Ben Nesib	RAMON NOVARRO
Flip Murdock	LOLA LANE
Sam Murdock	GENE LOCKHART
Gloria Parker	KATHLEEN BURKE
Abu Saal	STANLEY FIELDS
Munson	BILLY BEVAN
Polly Parker	CHARLOTTE TREADWAY
Lord Byington	ROBERT COOTE
Allusi Ali	LEONID KINSKEY
Marie	GEORGES RENAVENT
Kisub	JAMIEL HASSON
Minister	C. MONTAGUE SHAW
Lt. Bordeaux	GEORGE SOREL

Rating: B. F. H. K. O. b.

The Story: In search of the fastest horse in the world, Lola Lane, spoiled American heiress, goes to Arabia. She meets Novarro who fakes a kidnapping to teach her that her money will not buy everything. Making her believe the only way he can save her from the Arab band is to convince them she is his wife. Going through the native marriage ceremony, she falls in love with Novarro, but frightened, leaves for Paris to marry Coote. Novarro, also in love with Lola, follows her and just as she and Coote are to be married, announces she is already his wife. Novarro turns out to be an Italian count and this clears the way for Lola's happiness.

COMMENT: Republic Pictures have given Ramon Novarro's first picture a story which will do considerable to pave the way for his return to the screen. This story is colorful and romantic. There is a good romantic interest, plenty of comedy and excitement throughout. Novarro sings excellently and his acting contains the charm he possessed during his reign of popularity. Gene Lockhart is outstanding in his role which garners many of the laughs. Lola Lane is splendid and gives a delightful performance. Stanley Fields, Kathleen Burke, Billy Bevan and Robert Coote score highly in their respective portrayals. Leonid Kinskey's eccentric characterization prophecies a bright future for this fine young actor. Direction is first class and Adele Buffington's original story is expertly written. Sets, recording and photography above average.

Advertising: Play up Ramon Novarro and also stress heavily on his return to the screen. Place register in lobby for patrons to sign, welcoming Ramon Novarro back to the screen. Announce that all signatures will be sent to Hollywood. Go strong on romantic angle, using stills of Lola Lane and Novarro for lobby, newspapers and throwaways. Sheik character title placarded, mounted on spirited horse for street stunt. Helmets for ushers and

doorman. Arab letters deciphered to mean "Love." Hold letter contest to name stars who have played sheik roles. Merchants for wedding costumes and florists for corsages. Desert atmosphere for lobby.—JOE BLAIR.

MR. DODD TAKES THE AIR

Warner Bros.-F. N.

STORY ORDINARY FOR KENNY BAKER WHO SINGS WELL BUT SAPPY ROLE MAY HOLD TO SPOTTY APPEAL.

Produced by Mervyn LeRoy. Directed by Alfred E. Green. Screenplay by William Wister Haines and Elaine Ryan. From a Story by Clarence Budington Kelland. Photographed by Arthur Edeson, A.S.C. Sound by C. A. Riggs and Charles D. Forrest. Release date August 22, 1937. Running time at preview 84 minutes.

THE CAST

Claude Dodd	KENNY BAKER
Sniffer Sears	FRANK McHUGH
Mme. Moro	ALICE BRADY
Jessica Stafford	GERTRUDE MICHAEL
Marjorie Day	JANE WYMAN
Lidin	JOHN ELDRIDGE
Gateway	HENRY O'NEILL
Doc Quinn	HARRY DAVENPORT

Rating: B. F. I. K. O. a /c.

The Story: Baker becomes an overnight sensation on the radio, and is exploited as a man of mystery. Tiring of this suppression, he takes Jane Wyman on a date and reveals to her he has a radio invention which will startle the world. Gertrude Michael and Eldredge learn of this and set about to get the gadget. Almost forced into marriage with Gertrude, Baker takes his troubles to Jane, whom he really loves. Suspecting foul play, she has the invention patented in her own name. Tiring of the mix-up, Baker leaves New York but when Jane finds him, everything has been straightened out and they embrace at the final fade-out.

COMMENT: Whatever draw this picture enjoys will be through Kenny Baker and the title. The story is ordinary and quite obvious. There is a fair romance, considerable comedy and some good song numbers. Kenny Baker portrays a sap role almost too convincingly. His singing is excellent. Frank McHugh is responsible for considerable comedy. Jane Wyman is splendid in the feminine lead. Gertrude Michael gives a vamp performance which is most enjoyable. Alfred E. Green's direction is most capable considering the material with which he had to work.

Advertising: Title and Kenny Baker should be stressed; also fact that Clarence Budington Kelland is author of original story. Get radio stations and editors to cooperate in amateur talent and title build-up. Music counter, florists and song shops tie-up. Arrange to serve coffee and doughnuts for early showing. Hold letter contest asking for votes on popular crooners. Use high hat, full dress character, placarded title, for street stunt.

—JOE BLAIR.

(Additional Previews on page 5)

BEST PICTURES OF THE WEEK



(Center Photo)

DINNER CELEBRATES CLOSING OF A PICTURE

In honor of Dick Merrill and Jack Lambie, noted trans-atlantic flyers who are now starring in the Monogram production "Atlantic Flight", a dinner was given them on the last day of production at the studio. Standing from left to right are Clarence Bricker, assistant director, Lambie, Paula Stone, Merrill, Paul Ivano, photographer, and William Berke, associate producer; sitting are Milburn Stone, George Kann, production manager, Scott R. Dunlap, Vice-President in charge of production, and William Nigh, director.



PLAYING A GOOD JOKE ON THE DIRECTOR AND A WRITER

Douglass Montgomery and Jean Parker portraying the featured roles in Columbia's new picture, "Life Begins With Love," played a good joke on Director Ray McCarey and writer Brown Holmes by telling them the dialogue was incorrect. Director McCarey and Holmes are frowning over the sequence as both of the players enjoy a good laugh. The picture is now completed and ready for preview.



THEY TOOK THE SCENE AFTER THE FIRST REHEARSAL

Pictured rehearsing a scene for a forthcoming sequence in RKO-Radio's "Stage Door," are Adolph Menjou, Ginger Rogers and Katharine Hepburn. Director Gregory La Cava is shown in the foreground giving some helpful suggestions to the three principals of the production which co-stars Miss Hepburn and Miss Rogers with Menjou playing the masculine lead.



NEW PICTURE FILMED AT NAVAL BASE

Many of the exterior scenes of the latest Warner Brothers production, "Submarine D-1" were filmed at the Submarine Base of the Navy Yard at San Diego, California. In the foreground, Pat O'Brien stands at attention while Director Lloyd Bacon issues orders as camera and sound men adjust their equipment for the scene.



STAR PERFORMERS OF A NEW SERIES

"Renfrew of the Mounted," a new series of feature productions filmed by Grand National, introduces Jimmy Newill and Carol Hughes in the featured roles, with the noted canine star, Lightning, in support. Al Herman is producing and directing this picture, which is the first of a series of 4.

PREVIEWS

(Continued from page 3)

CHARLIE CHAN ON BROADWAY

20th Century-Fox

MOST ABSORBING AND ENTERTAINING OF CHAN SERIES. EXCELLENT PLAYERS. HAS FAST ACTION AND DRAMA.

Associate Producer John Stone. Directed by Eugene Forde. Screenplay by Charles Belden and Jerry Cady. Original story by Art Arthur, Robert Ellis and Helen Logan. Based on character created by Earl Derr Biggers. Photography by Harry Jackson, A.S.C. Sound by George P. Costello and Harry M. Leonard. Release date Oct. 8, 1937. Running time at preview 67 minutes.

THE CAST

Charlie Chan	WARNER OLAND
Lee Chan	KEYE LUKE
Joan Wendall	JOAN MARSH
Murdock	J. EDWARD BROMBERG
Johnny Burke	DOUGLAS FOWLEY
Inspector Nelson	HAROLD HUBER
Speed Patten	DONALD WOOD
Billie Bronson	LOUISE HENRY
Marie Collins	JOAN WOODBURY
Buzz Moran	LEON AMES
Thomas Mitchell	MARC LAWRENCE
Ling Tse	TASHIA MORI
Meeker	CHARLES WILLIAMS
Louie	EUGENE BORDEN

Rating: B. F. H. K. O. d.

The Story: The suspicions of Oland and his son, Luke, are aroused when they are confronted by Louise Henry whose actions are very much out of the ordinary. Visiting a night club, a newspaperman, Wood, and Joan Marsh, a candid camera fiend, run into a murder; that of Louise and Fowley is held as suspect. Joan photographs the murdered victim and Oland discovers many clues. In his room, Oland comes across the body of a murdered man. Gathering all the suspects together and with the camera photos, Oland pulls an ace out of his sleeve and pronounces Wood as the murderer of both parties. The diary which Wood was after, was written by Louise, and its contents would ruin him as well as bring to justice all of the city's racketeers.

COMMENT: Charlie Chan comes through once more—this time in the most interesting picture of the series. The story is cleverly constructed and contains fast action, plenty of drama and some comedy, and of course, Warner Oland's usual Chinese philosophy. The cast, composed of talented players, turn in fine performances, with Warner Oland in his detective role that he does with finesse, and Keye Luke carries on with the comedy. Harold Huber does a bit of outstanding work that is pleasing. Douglas Fowley, Edward Bromberg, Louise Henry, Joan Marsh and Joan Woodbury, are all excellent. Donald Wood does well but it is disappointing and there is a considerable let-down when he is discovered to be the murderer. Eugene Forde's direction is okay, while Harry Jackson exhibits beautiful photography.

Advertising: Charlie Chan needs no special selling plan. However, stress this picture as his best. Play up the New York angle in lobby art. Distribute Charlie Chanograms. Book stores for Biggers' book. Travel bureaus and steamship tie-ups. A candid camera helps solve mystery—use the camera craze to full advantage in exploitation. For foyer attraction, use a diary and surround with mystery, explaining its pages contain the secret of the picture. Distribute cardboard keys; also imprinted paper napkins in cafes. Have attendants wear back masks.—A. B.

BACK IN CIRCULATION

(Formerly "Angle Shooters")

Cosmopolitan-F. N.

FINEST NEWSPAPER STORY SCREENED IN AGES. GOOD COMEDY, SPLENDID ACTING AND FINE ROMANCE.

Produced by Hal. B. Wallis. Associate Producer Sam Bischoff. Directed by Ray Enright. From story by Adela Rogers St. Johns. Screenplay by Warren Duff. Photographed by Arthur Todd, A.S.C. Sound by Charles Lang. Release date Sept. 25, 1937. Running time at preview 83 minutes.

THE CAST

Bill Morgan	PAT O'BRIEN
Timmy Blake	JOAN BLONDELL
Arlene Wade	MARGARET LINDSAY
Dr. Eugene Forde	JOHN LITEL
Murphy	EDDIE ACUFF
Snoop Davis	CRAIG REYNOLDS
Mac	GEORGE E. STONE
Carlton Whitney	WALTER BYRON
Sam Sherman	BEN WELDEN
Buck	REGIS TOOMEY
Attorney Bottsford	RAYMOND BROWN
Dr. Hanley	GORDON HART
Dr. Evans	GRANVILLE BATES
District Attorney Saunders	HERBERT RAWLINSON
The Sheriff	SPENCER CHARTERS

Rating: B. E. H. K. O. b.

The Story: Joan Blondell, newspaper woman, is assigned by O'Brien, her boss, to cover a murder story for their paper. Thru the paper's verdict and indictment before the trial, Margaret Lindsay is convicted of her husband's murder. Disgusted with the part she has played bringing Margaret into the shadows of the electric chair, Joan convinces Litel, in love with Margaret, that she held back evidence and is shielding someone. Reassured by her sincerity, Margaret breaks her stubborn silence and produces a suicide note left by her husband with the result that she is cleared and she marries Litel. Joan cleverly leads O'Brien to the altar.

COMMENT: This is the most thrilling, suspenseful newspaper yarn screened in ages. It has a nice romance, good comedy and plenty of excitement and fine acting. It is so absorbing that the average patron will imagine himself a star reporter running down big scoop stories. Joan Blondell is outstanding. It is her best work on the screen in many months. Pat O'Brien is splendid but his role is played down in favor of Miss Blondell. Supporting players whose work is exceptional, include Margaret Lindsay, John Litel, Craig Reynolds, Regis Toomey and Eddie Acuff. The screenplay is expertly written and Ray Enright's direction is at all times brilliant. Photography, sets, recording of excellent values.

Advertising: Stress heavily the fact picture is gilt edged entertainment. Advise personal endorsement and recommendation of picture's entertainment values. Title and cast about a stand off. Play up Blondell's work which is sure to make a hit with the women. Invite letters on circumstantial evidence discussion. Circularize doctors, nurses, lawyers and court attaches. Arrange with local newspaper to play up story. Snipe Cosmopolitan Magazine where the original Adela Rogers St. Johns story appeared. Decorate or display in lobby newspaper proofs. Use circulation idea of title for throwaways.

—JOE BLAIR.

 * Make your box-office show a profit. *
 * Merchandise each picture—use our *
 * reviews for exploitation—Subscribe *
 * to Hollywood Motion Picture Review. *

LOVE TAKES FLIGHT

Grand National

GOOD PROGRAMMER FOR NABES & SMALL TOWNS. NEATLY WRITTEN, DIRECTED, ACTED & PRODUCED. GOOD TITLE.

Producer George A. Hirliman. Associate Producer Ben Pivar. Director Conrad Nagel. Author, Ann Morrison Chapin. Screenplay by Lionel Houser and Mervin Houser. Photography by Mack Stengler. Sound by William Wilmarth. Musical Director Abe Meyers. Release date August 16, 1937. Running time at preview 72 minutes.

THE CAST

Neil Bradshaw	BRUCE CABOT
Joan Lawson	BEATRICE ROBERTS
Spud Johnson	JOHN SHEEHAN
Diana Audre	ASTRID ALLWYN
Tommy	ELLIOT FISHER
ill Parker	GORDON ELLIOT
Dave Miller	EDWIN MAXWELL
Stone	HARRY TYLER
Rice	WILLIAM MOORE
Donald	GRADY SUTTON
Grey	ARTHUR HOYT
Mr. Parker	WILLIAM THORN
Eddie	BROOKS BENEDICT

Rating: B. G. I. K. P. a.

The Story: Beatrice Roberts, airplane personality, makes plans for a trans-Pacific hop. Cabot, with whom she is in love and formerly a transport pilot but now a famous movie star, tries to stop her but to no avail. Embittered because he gave up piloting, she tells him how soft she thinks he has become. Cabot, stowing away in the ship, is discovered by Beatrice and accused of doing it for publicity. After her arrival, she releases the story to the press and goes to her room. Cabot enters, tells her how sorry he is and that he loves her too much to have her risk her life without an experienced navigator.

COMMENT: Here is a programmer that outdoes itself in all departments, and is sure-fire entertainment for the class of patronage it was designed for. Conrad Nagel has directed with smoothness and allowed his actors a naturalness that proves very effective. The story by Ann Morrison Chapin and screenplay by Lionel Houser and Mervin Houser is well written, continuously entertaining and contains its full quota of laughs, suspense, action and romance. Bruce Cabot is well cast and appears to better advantage than he has in some of his recent efforts. Beatrice Roberts is charming and handles her role convincingly. Astrid Allwyn, as a temperamental movie star, is seen to good advantage. John Sheehan, aided by Grady Sutton, supplies the comedy relief. Balance of supporting players who contribute much to the entertainment qualities of the picture, include Edwin Maxwell, Harry Tyles, Gordon Elliot, William Moore, Arthur Hoyt and William Thorn. Photography, especially the air shots, by Mack Stengler, is in keeping with the production.

Advertising: Title is best draw. Cabot best name for marquee. Obtain support and cooperation of local airlines. Airplane for sky writing. Model airliner for lobby display. Dress usherettes as Air Hostesses. Tie ups with Auburn and Cord automobile dealers; Men and Women's Furnishings for sport clothes, aviation togs, evening clothes, etc. Hold a Premiere with Klieg lights, etc. Stage a movie star double contest. Arrange a parachute jump with local airport. Large map of trans-Atlantic airplanes for lobby display. Also two love birds in cage, gagging title, for lobby attraction.

—JOE PEARSON.

(Additional Previews on Page 7)

ANALYZING IMMEDIATE PRODUCT

on

PICTURES NOW
BEING FILMED

BUDGET	PRODUCER	STORY	DIRECTORIAL	STAR VALUE	BOX-OFFICE PREDICTION
*** High Budget	††† Top Average	††† Great Prospects	\$\$\$ Highly Recommended	xxx Pretentious	* Means 25% greater
** Medium Budget	†† Medium Average	†† Ordinary Prospects	\$\$ Favorable	xx Attractive	ooo A Record Breaker
* Low Budget	† Low Average	† Doubtful Prospects	\$ Inconsistent	x Weak	oo Holds Its Own
					o Undervalue

A LOVE LIKE THAT

RKO-Radio

Rating: ***. ††. †††. \$\$\$\$. xxx. oo*.

Catchlines:

"A girl with a mind and a fortune taught a lesson to the man she loved."

"He let business flounder on the rocks while he played polo—and the game of love."

THE STORY: Marshall takes no interest in the affairs of his steamship line but prefers night life, while the lines are going into bankruptcy. Barbara Stanwyck, an heiress, meets him and discovers he is practically engaged to Glenda Farrell, a gold-digging actress whose career he is financing. Barbara decides to make a man of him and buys control of the lines. Penniless and in no position to fight back, he is made vice-president of the company. But he still intends to marry Glenda. Barbara concocts a scheme and Glenda confesses her true gold-digging nature. Marshall and Barbara are married and depart on a honeymoon.

CREDITS: The Cast: Barbara Stanwyck, Herbert Marshall, Glenda Farrell, Eric Blore, Donald Meek, and others. Producer Edward Kaufman. Directed by Alfred Santell. Screenplay by Charles Kaufman, Paul Yawitz and Viola Brothers Shore. Story by David Garth.

THE RIVER OF MISSING MEN

Columbia

Rating: **. †††. ††. \$\$\$\$. xx. oo.

Catchlines:

"A G-Man lands the criminals into the trap they had set for him."

THE STORY: Going to prison as a public enemy, Holt, a G-man, hopes, with the help of prison authorities and Wynne Gibson, a G-woman, to be led to the criminals' secret hiding place. Holt and Pawley escape and go to an old Spanish mine. He cannot get to the authorities with the necessary information because of close watch by the other criminals who think Holt has his bank robbery loot hidden away and they intend to cash in on it. He finally manages to escape and the gangsters are rounded up.

CREDITS: The Cast: Jack Holt, Wynne Gibson, C. Henry Gordon, William Pawley, Jack LaRue, Arthur Hohl, Ed Brophy and others. Produced by Larry Darmour. Directed by Lew Collins. Screenplay by Tom Kilpatrick. Story by Bernard McConville.

ATLANTIC FLIGHT

Monogram

Rating: **. ††. †††. \$\$\$\$. xx. oo.

Catchlines:

"Two daring aviators who made history—take a flyer in the movies."

"Once again aviation is proven to be invaluable to humanity."

THE STORY: Merrill, aviator, flies his plane with a sick child aboard, to a doctor, while his pal, Heyburn, is testing a new plane Merrill has to fly in a cup race. Paula Stone, rich heiress interested in aviation, is one of their competitors. On the eve of the race, Heyburn has to fly the plane, which is wrecked and Heyburn announced in critical condition. Merrill is found a victim of Lebedeff who wanted to get him out of the race. Merrill flies to England, obtains the serum that saves Heyburn's life. Paula consents to marry Heyburn.

CREDITS: The Cast: Dick Merrill, Weldon Heyburn, Jack Lambie, Milburn Stone, Paula Stone, Ivan Lebedeff and others. Associate Producer William Berke. Directed by William Nigh. Story and Screenplay by Scott Darling and Erna Lazarus.

LIFE BEGINS IN COLLEGE

20th Century-Fox

Rating: ***. ††. †††. \$\$\$\$. xx. oo*.

Catchlines:

"After seven years working their way thru college—\$10,000 a day fell in their laps."

"They were a triple threat to the other team—but a pain in the neck to the alumni."

THE STORY: After befriending Pendleton, the only Indian student to attend Lombardy college in years, he gives the Ritz Brothers full access to \$10,000 daily, royalties from his oil properties. The alumni demand Coach Stone's resignation and since the dean depends upon endowments from some of the alumni, consents to the dismissal. Baldwin, handsome football captain, very much taken up with Stone's daughter, Gloria Stuart, tries in vain to save the coach's job. The Ritz Brothers place a big endowment before the dean and he agrees to let Stone keep his job, but also must let the Brothers play on the football team. It is only thru them that the big game is won. Pendleton finds a sweetie in the person of Joan Davis and Baldwin and Gloria continue their romance.

CREDITS: The Cast: Ritz Brothers, Fred Stone, Gloria Stuart, Dick Baldwin, Nat Pendleton, Joan Davis, Tony Martin, Joan Marsh, Dixie Dunbar, Jed Prouty, and others. Associate Producer Harold Wilson. Directed by William A. Seiter. Screenplay by Karl Tunberg and Don Ettlinger. From a series of stories by Darrell Ware.

WESTERN GOLD

20th Century-Fox

Rating: **. †††. ††. \$\$\$\$. xx. oo.

Catchlines:

"He sent his song on wings of lead and fists of dynamite!"

"Smashing drama of a new empire, as hardened men carry the law to a raw frontier."

THE STORY: President Lincoln entrusts Ballew, scout adventurer, to the task of clearing the western trails for the gold coaches. He meets Heather, daughter of the express agent, and the two are attracted to each other. Ballew volunteers to take the gold coach through the dangerous country, but his plans are revealed to Mason and his henchmen who give chase and capture the coach. Ballew follows with a posse and the bandit groups are vanquished. His mission fulfilled, Ballew marries Heather.

CREDITS: The Cast: Smith Ballew, Heather Angel, Leroy Mason, Howard Hickman, Alan Bridge, Bud Osborne, Victor Potel, Frank McGlynn, Sr., Ben Alexander and others. Produced by Sol Lesser. Directed by Howard Bretherton. Screenplay by Earle Snell and Forrest Barnes, from the story by Harold Bell Wright.

SH-H-H! THE OCTOPUS

Warner Bros.

Rating: *. ††. †††. \$\$\$\$. xx. oo.

Catchlines:

"The world's dumbest detectives sent on a chase for something—but couldn't remember it."

"Master minds at solving mysteries—but what to do when a frightened young lady faints?"

THE STORY: Herbert and Jenkins, the world's dumbest detectives, find themselves sent on a chase after a mysterious murderer known as the Octopus. They have Marcia Ralston faint in their arms and the three hurry to an old lighthouse. Mystery and thrills follow in breathless succession as Herbert and Jenkins discover a murdered man and attempt to solve the crime.

They find many visitors to the lighthouse and also doors that open revealing hidden stairs, octopus tentacles and poison gas, and suspect everyone of being the dread Octopus. A stranger appears and introduces himself as Police Commissioner and all concerned confess their true identities. It then develops the stranger is not the Commissioner and the plot shows less promise of solution than ever.

CREDITS: The Cast: Allen Jenkins, Hugh Herbert, Marcia Ralston, John Eldredge, Brandon Tynan, George Rosener, Eric Stanley and others. Produced by Bryan Foy. Directed by William McCann. Screenplay by George Bricker. Original play by Ralph Murphy and Donald Gallaher.

I MET MY LOVE AGAIN

United Artists

Rating: **. †††. ††. \$\$\$\$. xx. oo.

Catchlines:

"He discovered he could dance, laugh and sing for the moment like anyone else."

"She called it a romantic idyll—he attributed his mood to an awaking sense of humor."

THE STORY: After a whirlwind courtship, an elopement and ten years married life to a writer, Joan Bennett, after the death of her husband, returns to her old home and her jilted sweetheart, Fonda, who has now become a lonely, dignified professor. Louise Platt, a student who thinks she is madly in love with Fonda, finally has his promise he will attend the annual faculty dance but he must escort an alumni. He invites Joan and she is happy thinking it is his old love reviving. Joan and Fonda confess their old love for each other. Louise learns of the plans for an immediate marriage and makes trouble. Joan tricks her into forgetting her love for Fonda. At last Joan and Fonda leave on their ten-year-delayed honeymoon.

CREDITS: The Cast: Joan Bennett, Henry Fonda, Dame May Whitty, Alan Marshal, Louise Platt, Alan Baxter, Florence Lake and others. Produced by Walter Wanger. Directed by Arthur Ripley and Joshua Logan. Screenplay by David Hertz. Novel by Allene Corliss.

MERRY-GO-ROUND OF 1938

Universal

Rating: ***. ††. †††. \$\$\$\$. xx. oo*.

Catchlines:

"They posed as royalty to help a bright young gal get her man."

"Vaudeville experience came in handy and helped to climax a perfect love-match."

THE STORY: Feeling that their adopted daughter, Joy Hodges, is refusing to marry King, a rich young man, because they are penniless and thinks she cannot leave them, Lahr, Auer, House and Savo, a vaudeville team, fake a screen offer and leave for California. Joy meets King's aunt, Alice Brady, who causes their engagement to be broken because there is no royal blood in Joy's family. The four boys go to Alice's home posing as Joy's feminine relations. Everything is progressing favorably until unforeseen circumstances turn up and the deception is revealed. Eventually things are straightened out; the marriage is performed and the boys receive the movie offer that evaded them for so many years.

CREDITS: The Cast: Mischa Auer, Bert Lahr, Billy House, Jimmie Savo, Alice Brady, Louise Fazenda, John King, Joy Hodges and others. Produced by B. G. DeSylva. Directed by Irving Cummings. Original screenplay by Dorian Otvos and Monte Brico.

BLONDE TROUBLE

(Formerly "Good Night Ladies")

Paramount

FAIR PROGRAMMER HAS GOOD CAST BUT SPOTTY STORY HINDERS. WILL BE OF INTEREST TO JUVENILES.

General Manager's Office production. Directed by George Archainbaud. Screenplay by Lillie Hayward. From a play by Ring Lardner and George S. Kaufman. Photographed by Henry Sharp, A.S.C. Release date August 6, 1937. Running time at preview 66 minutes.

THE CAST

Edna Baker	ELEANORE WHITNEY
Fred Stevens	JOHNNY DOWNS
Joe Hart	LYNNE OVERMAN
Eileen Fletcher	TERRY WALKER
Maxie Schwartz	BENNY BAKER
Paul Sears	WILLIAM DEMAREST
Danny Fox	JOHN PATTERSON
Window Washer	EL BRENDDEL
Goldie Foster	KITTY McHUGH
Lucille Sears	HELEN FLINT

Rating: B. F. I. K. O. a.

The Story: Downs, amateur song-writer from up-state New York, meets Eleanore Whitney on the train en route to the city, where he plans to look up Demarest, a semi-successful song-writer. Downs gets tangled up with a pair of scheming females and unexpectedly finds himself on the road to fame. At the last minute he finds out he has been duped by Overman the publisher, and tosses the whole thing off in favor of Eleanore, only to discover that he's really a hit after all.

COMMENT: Johnny Downs and Eleanore Whitney, that excellent singing and dancing team who made such a hit in "Turn Off the Moon", are again paired in this story, but it's a sad fact that Miss Whitney was left out of the picture considerably. Also, Johnny Downs gives a fair performance, but his role may prove boring to older patrons as he is obliged to talk almost continuously; also, he or Miss Whitney are not given a chance to demonstrate their musical talents. However, the film will appeal to juveniles and those who favor nonsensical twitter. The entire cast are excellent with outstanding bits contributed by Lynne Overman, Terry Walker and a marvelous comedy and musical role is turned in by El Brendel. Benny Baker sings one song nicely but otherwise he is not given much to do. The story is rather spotty but George Archainbaud's direction is okay, considering the small amount of good story material he had to enlarge upon. Henry Sharp's photography, together with the sets and recording, were tops.

Advertising: The title has been well used and not of much value here, except for pretty girl art in lobby. Play up the team of Downs and Whitney; also the team of comedians in cast. Good for the usual radio and music tie-ups on the theme song, "It's All in Fun". Run a song contest, with merchants cooperating with prizes. Contact music schools. Distribute dodgers in beauty, barber shops, music stores and cafes. Good for trained dog show or contest.—A. B.

ADDITIONAL NEWS

Ruby Keeler, has been signed to a long term contract with RKO-Radio.

Her first picture will be "Love Below Freezing," in which she will star with Mitzi Green. The story which will be a Pandro S. Berman production, is a musical comedy penned by Dana Burnet, nationally known as a playwright, short story writer and poet. The music will be written by Lew Brown and Ray Henderson.

THAT CERTAIN WOMAN

Warner Bros.

DRAMATIC STORY. A LITTLE HEAVY BUT IT HOLDS GOOD INTEREST. IS NICELY ENACTED AND PRODUCED.

Produced by Hal B. Wallis. Associate Producer Robert Lord. Written and Directed by Edmund Goulding. Photographed by Ernest Haller, A.S.C. Release date Sept. 18, 1937. Running time at preview 95 minutes.

THE CAST

Mary Donnell	BETTE DAVIS
Jack Merrick	HENRY FONDA
Lloyd Rogers	IAN HUNTER
Flip	ANITA LOUISE
Merrick, Sr.	DONALD CRISP
Virgil Whitaker	HUGH O'CONNELL
Mrs. Rogers	KATHERINE ALEXANDER
Amy	MARY PHILLIPS
Tildon	MINOR WATSON
Valko	BEN WELDEN
Detective Neely	SIDNEY TOLER
Dr. James	CHARLES TROWBRIDGE
Fred	NORMAN WILLIS
Dr. Hartman	HERBERT RAWLINSON
Kenyon	TIM HENNING
Jackie	DWANE DAY

Rating: B. E. H. L. O. b.

The Story: Bette Davis' gangster husband is killed and she has since given up her former associates. A reporter threatens to expose her to her boss, Ian Hunter, only to discover he already knew. Her marriage to Fonda is annulled by his father, Crisp, and Fonda leaves for Europe. Bette returns to work for Hunter. Fonda marries Anita Louise but they are seriously injured in an accident. He recovers but she is crippled for life. In the meantime, Bette has a child. Eventually, she meets Fonda and again their love is kindled. Anita offers to give up her husband. Thru Hunter's death, Bette again makes front page news, implications being that she was his mistress and he, the father of her child. She gives her child to Anita and Fonda and leaves for Europe. Later when Anita dies, Fonda locates Bette and they are free to begin life anew.

COMMENT: This story is a heavy dramatic offering and its telling is a long-drawn-out affair. However, the film has considerable appeal for women. The love interest is made up of a series of romantic interludes. There is not much comedy relief. The acting is splendid and the picture is nicely produced. Bette Davis is exceptionally good in her role. Henry Fonda also shares top honors with a grand performance. Ian Hunter, Donald Crisp, Anita Louise and little Dwane Day are all outstanding in their respective roles. Photography, direction, sets, wardrobe, recording are all of top standard.

Advertising: Stress woman appeal—hold special matinee for women. For lobby and newspapers use photos of Bette Davis, Henry Fonda and Ian Hunter to form triangle romantic appeal. Hold birthday party for four-year-old youngsters, promoting birthday cake and ice cream. Also display toys, children's clothes, etc. Use candid camera angle as street stunt. Use mystery woman visiting merchants at appointed hour in title build up.

—JOE BLAIR.

William Powell is to star in "Jean" for 20th Century-Fox it was announced recently by Darryl F. Zanuck. "Jean" will be the screen version of the stage play current in London and authored by the Viennese playwright, Lad'slaus Bus-Fekete.

"Jean" will also serve as the Hollywood debut production of Annabella, reigning continental screen star, who scored a hit with the American public recently in "Wings of the Morning." The picture will be filmed in October.

PREVIEWS

(Continued from page 5)

HEROES OF THE ALAMO

Sunset Productions (State Rights)

INDEPENDENT FILM. STORY BASED ON THE NOTED TEXAS MASSACRE. SHOULD DO WELL IN SMALLER HOUSES.

Produced by Anthony J. Xydias. Directed by Harry Fraser. Screenplay by Roby Wentz. Photographed by Robert Cline. Recording Engineer Corson Jowett. Release date not announced. Running time at preview 72 minutes.

THE CAST

Stephen Austin	EARL HODGINS
Almerian Dickinson	BRUCE WARREN
Anne Dickinson	RUTH FINDLAY
Davy Crockett	LANE CHANDLER
Wm. B. Travis	REX LEASE
James Bowie	ROGER WILLIAMS
James Bonham	LEE VALIANOS
Gen. Santa Anna	JULIAN RIVERO
Gen. Cos	WILLY CASTELLO
Gen. Castillon	PAUL ELLIS
Sam Houston	EDWARD PIEL, SR.
Angelina Dickinson	MARILYN HASLETT

Rating: B. G. I. K. P. b.

The Story: Settlers in Texas are goaded into revolt by the heavy taxation of General Santa Anna. When news that the Mexican ruler is marching on them, the settlers under Travis, Crockett and Bowie assemble in the Alamo, where they carry on a hopeless struggle until the last man. Ruth Findlay, wife of Bruce Warren, survives to tell of the heroic stand.

COMMENT: Granted that this picture is made for the state rights market and by an independent producer, the story does not contain much appeal for patrons in theatres outside of the Lone Star State. The story is quite talkative in putting over the historical facts and what little romantic interest the film contains is made up in wifely devotion. While there is considerable action, there is practically no comedy. Some of the acting is worthwhile and some of it is a bit amateurish. Direction, photography, sets, music, etc., are excellent for this type of release.

Advertising: Title is an excellent one and might prove an A-1 draw in all localities. If exploited in Texas or adjoining states, obtain civic, educational and old timers' cooperation. Display in lobby, windows and in street ballyhoo relics, old photographs, manuscripts, etc. Decorate theatre with American and Mexican flags. Use uniformed soldier patrol in front of theatre. Build sandbag parapet barricade in foyer or lobby. Covered wagon title placarded for street stunt. Hold letter contest for juveniles to name Heroes of the Alamo fight.—JOE BLAIR.

(Additional Previews on Page 8)

CLIP THIS AND MAIL AT ONCE

To: Joe Blair, Editor-Publisher
Hollywood Motion Picture Review,
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Hollywood, Calif.

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PREVIEWS

(Continued from Page 7)

SHE'S NO LADY

Paramount

A MEANINGLESS AND CENSORABLE TITLE TACKED ON TO SPOTTY STORY IS ONLY FAIR ENTERTAINMENT.

Produced by B. P. Schulberg. Directed by Charles Vidor. Screenplay by George Bruce and Frank Partos. Story by James Edward Grant. Photographer George Clemens, A.S.C. Sound by Jack Goodrich. Release date Aug. 20, 1937. Running time at preview 61 minutes.

THE CAST

Jerry Alden	Carter	ANN DVORAK
Uncle John	Jeff	JOHN TRENT
Mrs. Douglas	Mr. Douglas	HARRY BERESFORD
		GUINN WILLIAMS
		AILEEN PRINGLE
		ARTHUR HOYT

The Story: Trent strikes up a daring flirtation with Ann Dvorak. Both have an invitation to a party at the home of Aileen Pringle and Hoyt. When some diamonds are stolen, Trent, believing Ann has the jewels, relieves her of her purse, but finds he is mistaken. Going to her apartment, he saves himself and Ann from cold-blooded killing by attracting the police. At headquarters, Ann is disclosed as an insurance investigator and Trent, a detective, both on the trail of a former coup pulled by Aileen and Hoyt.

Rating: C. E. H. L. O. a.

COMMENT: Excellent sets and beautiful photography by George Clemens, adds prestige to this programmer, but the story is so absurd and mystifying, it becomes impossible to figure it out, or even care. It gets off to a slow start and on the wrong foot, together with too much dialogue, smart talk, and not enough action. There is a "pick-up" romance which was supposed also to furnish the comedy. Ann Dvorak, John Trent and Guinn Williams turn in comparatively satisfactory portrayals, due to the seasoned direction by Charles Vidor.

Advertising: Play down the title as it suggests something that the story does not contain. Better to advertise it as a light, sophisticated comedy. Fashion editors and merchants for style shows. Also modern house furnishings. Bakeries for a French pastry tie-up. Jewelry concerns for a diamond display as these jewels figure largely in story.—A. B.

Facts and Gossip

The back slapping and encore handclapping of title credits at previews is again manifesting itself as a distasteful menace. Generally speaking 50% of the previews are attended by secretaries, assistant directors and studio employees and each one seems bent upon trying to out do the other in hand clapping the title credits as they appear on the screen. Not so long ago, this undue ballyho resulted in rowdies breaking out with hand clapping whenever any new player came on the screen even down to a butler or maid role, much to the discomfort of patrons.

There is a noted playboy actor whose romances are always good for the front pages, who has been building up somewhat of a reputation as a bad boy on the set owing to his habit of not remembering his lines. However, the recent return of his latest girl-friend has changed everything. It is said that he is now a model troupier and everyone on the set exclaims that it is wonderful what love can do.

Lee Zahler, musical director has completed the musical scoring of the Frank Buck serial which is released by Columbia.

Frank Lloyd

By JOE PEARSON

To chronicle the achievements of so famed and distinguished a personality as Frank Lloyd in such a short biography is practically an impossibility, for Lloyd has directed some of the finest, most spectacular and outstanding motion pictures ever filmed. As the only three-time winner of the Motion Picture Academy awards, he has perhaps done more toward the advancement of motion pictures, both as an art and as entertainment form, than any one individual. That he has not only kept abreast of the times, but away ahead, is attested by the fact that today, after twenty-five years, he stands at the head of the film industry as a creator of both spectacle and romance.



The son of a mechanical engineer, Lloyd was born in Glasgow, Scotland, in February, 1889, and was educated in the public schools of England. The theatre was an attraction for him since childhood. He became identified with the English theatre when only 15 years old, and except for a brief period spent in Canada the dramatic world has been Lloyd's whole life. The future director of spectacles interrupted his theatrical work for a time to become wire man for the Canadian government telephone company but he soon tired of this, and in 1913 he came to Hollywood.

At the time of Lloyd's arrival in Hollywood the future film capital was little more than a sagebrush-covered subdivision dotted with orange, grapefruit and avocado trees, and the film industry was in its swaddling clothes.

"In those days," says Lloyd reminiscently, "a director had to be a writer, a cameraman, a property man, a set dresser, and in his spare moments oftentimes had to get in front of the camera and be his own star, for actors didn't think much of pictures in those days. They referred to them as of a vaudeville show to chase the patrons out of the house."

Lloyd was as adept at acting and writing as he was at directing, and between the three, not to mention such trivialities as dressing sets, grinding cameras, etc., he managed to keep fairly busy. He entered screen production by writing, directing and acting in a series of one-reel pictures for Universal, and as his talents became known he graduated to the direction of features for Morosco-Pallas, Fox, Goldwyn, Joseph M. Schenck, Sol Lesser and First National. Concentrating his knowledge and preference for stories with powerful dramatics, Lloyd directed many of Hollywood's most famous early day successes. It was those same successes that did much toward developing and elevating the film industry to its present day position of fourth place among the major industries of the world.

Wider recognition came to him in 1922 when "Oliver Twist," which he directed, was named as one of the year's ten best pictures. He won this distinction again in 1924 with "The Sea Hawk," and in 1933 with "Cavalcade," in 1934 with "Berkeley Square," and, of course, "Mutiny On the Bounty" in 1935. Other notable productions to his credit include "Adoration," "Dark Streets," "Weary River," "Drag," "Young Nowheres," "Son of the Gods," "Sin Flood," "The Lash," "Age for Love," "East Lynne," "Hoopla," "Servants Entrance," "Passport to Hell" and "Maid of Salem." From all appearances, his current assignment, "Wells Fargo," a historical romance of the old west, featuring Joel McCrea, Frances Dee, Bob Burns and others, will be a likely candidate for an Academy Award of 1938.

Among his numerous accomplishments Lloyd holds the distinction for having discovered, helped and elevated to stardom such famed screen personalities as the late Milton Sills, Corinne Griffith, Richard Barthelmess, Ann Harding, Leslie Howard and many other stars of today and yesterday.

Lloyd has a very lovely daughter, Alma, who recently began what looks like a very promising career as an actress. The Lloyds live quietly in Beverly Hills and have a ranch near Whittier, a picturesque suburb near Los Angeles. The ranch is Lloyd's hobby and is the last word in heavenly perfection. "There's no money to be made in the venture," Lloyd confesses honestly. "In fact, I don't want to make money on it. I have it for the fun there is in it and for a hobby."

He also raises blooded Irish terriers. He reads detective stories and is quite a student of philosophy, and is superstitious about whistling. He has a distinct aversion to the song "Home Sweet Home," although he doesn't know why. Intensely fond of the sea, his early ambition was to become a sailor, much as other boys have wanted to become engineers, but the theatre soon superseded this desire.

Editor's Note: Fictionized biographies is a new feature for Hollywood Review. Exhibitor-subscribers are granted permission to use these articles in house organs and in their local newspapers in connection with picture showings.

"The Female of the Species," an original story, has been purchased by S. J. Brisken, vice-president in charge of production at RKO Radio, and will be adapted to the screen as a starring medium for Miriam Hopkins. The picture will be produced by P. J. Wolfson, with Leigh Jason directing.

Written by Allan Scott and Charles Norman, the film will cast Miss Hopkins in the role of a rich girl who falls in love with a youthful odd-jobs man in Greenwich Village.

Miss Hopkins' last picture for RKO was "The Woman I Love," in which she was co-starred with Paul Muni.

Hollywood

MOTION PICTURE

REVIEW

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PURPOSE

To serve both the Producer and the Exhibitor. A reliable, authentic reviewing service unexcelled in box-office accuracy, dependability and constructive suggestions together with creative exploitation ideas, selling tips and booking guidance.

EXPLANATION!

File this copy or clip the reviews to use as a handy reference guide when you buy, book, date-in or plan campaigns on all important feature pictures. DON'T FORM YOUR OPINION ON ANY PICTURE UNTIL YOU'VE READ OUR REVIEW.

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REVIEWS

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ANGELES

Hollywood REVIEW

JOE BLAIR
Editor - Publisher

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Vol. III

HOLLYWOOD, CALIFORNIA, AUGUST 14, 1937

No. 11

An Exhibitor Comments on Studio Contacts



JOE BLAIR

and seeing the sights. One day when we saw them, he said he had been through three studios and asked us how he could get through another. We told him that he was doing well for himself, as so far, we hadn't been able to get into one. In fact, we had found that it was harder for us to get in than for a person in any other line of business.

"On another occasion, I met a lady whose husband is in the automobile business and they had just returned from Hollywood and they stated they had been through ALL the studios. It is sort of embarrassing for us to admit that the only way we can get through one is on account of the kindness of friends like you, and not through our business channels."

Hollywood Review does not believe the motion picture studios should be turned into a sight seeing menagerie even to satisfy out-of-town visiting Exhibitors, but we do believe the first studio farsighted enough to employ some person sufficiently experienced in contacting and making friends with Exhibitors will find the investment a most profitable one.

In meeting and greeting the Exhibitor, the contact man should ask the theatre operator a series of stock questions, such as: What pictures have you made money on or what pictures flopped in your area? What patrons object to and what wins them to the box-office, as well as many other problems occurring in different parts of the country. He also could inquire about patronage reaction to mystery, musicals, westerns, costume, historical and other types of photoplay. The results of the interview to be sent to all studio employees in bulletin form. Following the interview, the studio contact man should point out the advantages of playing his concern's forthcoming product. He should ascertain what exchange the theatreman books through and the salesman calling upon him. After concluding the visit, these details could be forwarded to the exchange manager as a follow up sales procedure.

The independent Exhibitor is the person best qualified to give producers advice and an honest reaction as to the kind, type and quality of pictures shown on the screen. He is the one individual who comes in closer contact with the general theatre ticket buying public than any other person within the motion picture industry. He must personally close deals for the rentals of film. At his finger tips, he has the actual figures of profit and loss. Such accurate and valuable information seldom reaches the producers in Hollywood and in the meantime the industry goes merrily on its way, selecting stories and making pictures according to the dictates of those who believe they know what is wanted in the way of popular entertainment, but who in reality have little contact, information or knowledge of what is actually sought for by film patrons.

The installation of a studio contact man for Exhibitors, working out of the publicity departments, is a forward step. Not only would it be a great aid to the company's field sales forces but it would be one of the most valuable sources of information for the improvement of product in the business of making motion pictures.

IT SEEMS our recent editorials relative to the treatment Exhibitors receive when they attempt to see the inside of a motion picture studio, has not only created considerable interest and talk here in Hollywood, but this week's mail brought several letters from Exhibitors commenting on the subject. A prominent Kansas Theatre operator writes: "Was very much interested in your article about studio contacts. The idea of a contact man is about the best one I have heard. If each studio had such a man to meet and greet Exhibitors, he could gather a world of information and it would be of great help to his company in many ways."

"I must tell you about our visit to Hollywood last spring. We ran across a surgeon from Wichita, whom we knew very well. He and his wife and another couple were visiting

THIS WEEK IN NEWS

Ralph Murphy has been assigned to direct Paramount's "City Hall Scandal," with John Barrymore in one of the featured roles.

Others newly signed are Louise Campbell in the feminine lead, Lynne Overman, Charles Bickford, Elizabeth Patterson, Evelyn Brent, Cecil Cunningham and Barlowe Borland.

Barrymore and Miss Campbell currently are in "Bulldog Drummond's Revenge," directed by Louis King, which is the second of the Drummond series in which they both appear.

Edward Ludwig has been selected to direct Edward G. Robinson in "The Last Gangster," M.G.M.'s drama of the fall of racketeering, shortly to go into production. An original story by Robert Carson and William Wellman, it stars Robinson as the last survivor of the lawless element conquered by modern progress. Lou Ostrow will produce the picture.

Robert Young will don the uniform of a United States Naval Cadet and play football with the middies in his next picture, M.G.M.'s "Navy Blue and Gold," for the romantic lead of which he was selected yesterday. Sam Wood will direct with Sam Zimbalist producing. Young recently completed "The Bride Wore Red," with Joan Crawford starring.

Lloyd Bacon will direct George Brent and Wayne Morris, and co-star them in a new Navy story, "Wings Over the Sea," which will be done in technicolor.

Hal Wallis, Associate Executive in charge of production, has assigned Lawrence Kimball to develop the original story, which will be written around naval seaplanes.

James Cagney will start east after the first preview of "Something to Sing About" next week, and will spend two or three weeks at his farm on Martha's Vineyard, an island off the coast of Massachusetts, while preparations are being completed for his next starring vehicle.

Victor Schertzinger directed the Cagney musical "Something to Sing About," an elaborate production filmed in the most ambitious manner of any of the previous Cagney pictures.

Robert Z. Leonard was yesterday assigned to direct one of the outstanding musicals of the year, M.G.M.'s "The Girl of the Golden West," which will co-star Jeanette MacDonald and Nelson Eddy for the fourth time. Leonard and his wife, vacationing in Honolulu, arrived back in Los Angeles, and the director starts work at once on the new script.

Raymond Cannon is to direct the first of the series of comedy features that David Diamond will produce for Grand National release.

Casting will start next week for the first picture titled "He Wanted to Marry," adapted by Clarence Marks from the Percy Rowland original "All Ashore."

John Boles moves over to Columbia for the featured male role in "I Married An Artist," which serves as the initial American effort of Luli Deste, foreign star recently signed under long term contract. John Boles joins Miss Deste in heading the cast of this important film under the direction of Marion Gering.

Michael Curtiz will begin exterior scenes of "Gold Is Where You Find It" for Warner Bros. this week, traveling to three widely separated locales in the state of California for locations.

Combining drama in the placer-mining districts of California and the fight with the agriculturists, the new production, to be made in technicolor, promises to be one of the most interesting historical pictures to come out of Hollywood. George Brent and Olivia de Havilland are starred.

PREVIEWS OF CURRENT RELEASES

Pictures Are Reviewed Only From
A Box-Office Angle.

Key to Ratings

BOX-OFFICE RATING
AA Exceptionally big picture
A Very good
B Good average product
C Weak
D No recommendation

PRODUCTION COST RATING
E Lavish production
F Average production
G An economy picture

ARTISTIC RATING

H Excellent
I Good
J Indifferent

CENSORSHIP RATING

K Clean product—nothing offensive
L Moderate amount of suggestive or objectionable material, unlikely to arouse opposition except in very conservative communities
M Contains considerable censorable material
N Apt to arouse serious objection

CLASS OF HOUSE

O Suited to all theatres
P Good product for smaller houses
Q May be good first-run product, but doubtful for smaller houses, neighborhoods and small towns.
R Must be handled with care if shown to family trade
S Suitable booking for colored trade

TYPE OF PICTURE

a Comedy drama
b Melodrama
c Musical
d Mystery drama
e Comedy
f Western

DOUBLE OR NOTHING

Paramount

CROSBY & CAST IN HIGHLY ENTERTAINING FILM OF SONG, MUSIC AND SPECIALTY NUMBERS. FINE STORY PREMISE.

Produced by Benjamin Glazer. Directed by Theodore Reed. Screenplay by Charles Lederer, Erwin Gelsey, John C. Moffitt, and Duke Attberry. Based on a story by M. Coates Webster. Sound by Charles Hisserich and Don Johnson. Photographed by Karl Struss, A.S.C. Release date Sept. 17, 1937. Running time at preview 90 minutes.

THE CAST

Lefty Boylan	BING CROSBY
Liza Lou Lane	MARTHA RAYE
Half-Pint	ANDY DEVINE
Vicki Clark	MARY CARLISLE
Peterson	WILLIAM FRAWLEY
Sailor	BENNY BAKER
Jonathan Clark	SAMUEL S. HINDS
Egbert	WILLIAM HENRY
Martha Sewell Clark	FAY HOLDEN
Praxiteles	BERT HANLON
Mr. Mitchell	GILBERT EMERY
Mr. Dobson	WALTER KINGSFORD
Rutherford	JOHN GALLAUDET
Orchestra	HARRY BARRIS

Rating: A. E. H. K. O. c/a.

The Story: Crosby, Martha Raye, Devine and Frawley are handed \$5000 each, thru the will of an eccentric millionaire. They're told to double the money in 30 days, and receive the entire fortune. Otherwise it goes to the in-laws, a brother, Hinds; sister-in-law, Fay Holden, and a niece, Mary Carlisle. The four pool their resources and talents, with Hinds and his family baffling them at every turn. Mary doesn't want to help, but Hinds tells her he is in trouble at the bank and needs the money to cover losses. Hinds swindles Frawley out of his share; Fay trips up Devine's business venture; Hinds gets Martha, a former striptease dancer, tossed in jail, and Mary inveigles Crosby into leasing a building for a night club, and handing him a trick lease. But at the last minute she realizes she loves Crosby and things end happily for all.

COMMENT: Besides the several spectacular and lavish production settings for the picture's background, and the specialty acts of note, Producer Benjamin Glazer is also to be congratulated on the manner in which he introduces the songs and music. As a result, Bing Crosby croons while in action and the stilted acting shown in previous films, is eliminated. To date this is Crosby's best picture as far as entertainment is concerned. Quite an innovation in the picture is a band composed of singers, who imitate with their voices various band instruments, producing extremely beautiful music; this sing band is sure to go over with a wallop and become the latest in novelty music. Mary Carlisle is a natural—her work in this film is very satisfying and she should go far on this record. Martha Raye, as usual, does her own inimitable clowning, while Andy Devine helps handle the comedy in good form. William Frawley, Samuel Hinds, Fay Holden and others were good in supporting roles. Benny Baker had a small but effective part. The specialty

numbers were all well executed. A number of people had a part in making this picture a success, but to Theodore Reed goes considerable credit for his careful precision and expert direction of the excellent story and guiding of each player, resulting in a fine picture full of entertaining qualities. Photography by Karl Struss is excellent. Good songs and music throughout picture. Sing band arrangements by Max Terr are clever.

Advertising: Bing Crosby's best picture, with good songs and music; entertaining and delightful cast. Play up Martha Raye. Display art of Crosby and Mary Carlisle, only actress to play star's leading lady for the second time. Play up unusual story and the theme "Does honesty pay?—see (.....)." Shadowgraphs on wall in lobby or foyer; miniature golf with prize for hole in one. Commercial tie-ups for automobile radios, bottled water company, sporting goods stores for golf accessories, backgammon sets. Snipe Time magazine. Offer prize in a dance contest held in street in front of theatre to young couple executing most number of dance routines.—A. B.

BROADWAY MELODY OF 1938

M.G.M.

TAYLOR AND ELEANOR POWELL PLUS A DRAW TITLE INSURES GOOD BOX-OFFICE RETURNS THOUGH STORY FAULTY.

Produced by Jack Cummings. Directed by Roy Del Ruth. Screenplay by Jack McGowan. Original story by Sid Silvers and Jack McGowan. Photographed by Bill Daniels. Release date Aug. 18, 1937. Running time at preview 110 minutes.

THE CAST

Steve Raleigh	ROBERT TAYLOR
Sally Lee	ELEANOR POWELL
Sonny Ledford	GEORGE MURPHY
Caroline Whipple	BINNIE BARNES
Peter Trot	BUDDY EBSEN
Alice Clayton	SOPHIE TUCKER
Betty Clayton	JUDY GARLAND
Nicki Papalooas	CHARLES IGOR GORIN
Herman Whipple	RAYMOND WALBURN
Hamilton Brown	ROBERT BENCHLEY
Willie Howard	BY HIMSELF
James K. Blakeley	CHARLEY GRAPEWIN
The Sneezer	ROBERT WILDHACK
George Papalooas	BILLY GILBERT
Jerry Jason	BARNETT PARKER
Emma Snipe	HELEN TROY

Rating: A. E. H. K. O. c.

The Story: Eleanor Powell, a dancer, hides in a car with a race horse belonging to Binnie Barnes, in order to get to New York. Once there, she and Taylor, playwright, buy the slightly injured horse from Binnie, who later backs Taylor's musical. She withdraws her financial support when he refuses to put Eleanor out of the show. They enter their horse in a big race and win the purse, and this enables the building of a bigger and better production. Eleanor is a sensation and the show a success. Their romance is brought to a conclusion and everyone is happy.

COMMENT: Since all Broadway Melody pictures have been good money makers, this film will undoubtedly follow in

line. Cast names of Robert Taylor and Eleanor Powell, plus sure-fire title, can almost be depended upon for excellent box-office receipts. However, the story is nothing to brag about. The continuity is jerky and seems to flounder around too much. There is a fairly good romance and some amusing dialogue, but the show is somewhat lacking in comedy relief. The music is excellent and most of the songs are catchy. While there is an abundance of tap dancing, Miss Powell's work does not surpass her previous efforts and some patrons may complain the adorable Eleanor was not given as good an opportunity to show her dancing talents as in previous films. George Murphy almost steals the picture, and his dancing is excellent. Robert Taylor's work, while good, is a little lacking in the usual Taylor sparkle the feminine fans desire. Supporting players whose work stands out as colorful include Judy Garland, Buddy Ebsen, Binnie Barnes, Charles Igor Gorin, Billy Gilbert, Sophie Tucker and others. The original screen story by Jack McGowan and Sid Silvers contains a good plot premise but the treatment permits looseness to creep in. Roy Del Ruth's direction is commendable and the photography by William Daniels is excellent. There is a lavish and spectacular climax ensemble number which will win favor owing to its unusual staging and novel presentation. It is in this number that Eleanor Powell and George Murphy score with their best dancing. Supporting the stars are scores of beautiful girls.

Advertising: Title, plus names of Eleanor Powell and Robert Taylor, are main draw. Remind patrons all Broadway Melody pictures have been successes and to see this one. Tie up with tap dancing teachers for tuition prize; also for student demonstration on stage. Hold a song-writing contest with prize for best lyrics about movie stars. Tie up with local ice cream dealer for free refreshments for youngsters. Use pretty girl or girls wrapped in cellophane as street truck ballyhoo title placarded. "Follow My Footsteps" number lends itself to stencil on street corners in title novelty. Hold a Broadway Melody contest, using Eleanor Powell's figure as model pattern. Hold a title fashion show. Tie ups with music stores, radio stations, newspaper fashion editors and shoe stores. Opportunity for Race Night stunt show. Hold a sneezing contest on stage. Tie up with local music store to furnish voice recording machine in lobby for free auditions.—JOE BLAIR.

(Additional Previews on page 5)

BEST PICTURES OF THE WEEK



(Center Photo)

THE LURE OF THE SOUTH SEAS HAS BEEN CAPTURED IN THE NEW "WALLABY JIM" FILM.

George Houston, as Wallaby Jim in Grand National's "Wallaby Jim of the Islands," seems to be captivated by the lure of pretty Mamo Clark, Hawaiian girl, while Ruth Coleman accepts the situation and looks the other way. The picture is taken from one of Albert Wetjen's Collier's magazine stories of the South Sea Island trading schooner captain. The picture is being produced for Grand National by Bud Barsky and directed by Charles Lamont.



ROMANTIC TEAM OF THE NEW PARAMOUNT FILM WIN HIGH PRAISE.

Randolph Scott and Irene Dunne, romantic team of the Paramount film, "High, Wide and Handsome," have received bounteous praise for their fine performance in this latest film. The cast also includes Dorothy Lamour, Raymond Walburn, Charles Bickford, Elizabeth Patterson, William Frawley and Akim Tamiroff. The picture was made under the direction of Rouben Mamoulian and is among the current releases.



YOUNG SINGER BEGINS A NEW CAREER OPPOSITE JACKIE COOPER.

Maureen O'Connor, 13-year-old singing sensation, will play opposite Jackie Cooper in Monogram's new picture, "Boy Of The Streets," which William Nigh is scheduled to direct. The story is by Rowland Brown, author of "The Devil Is A Sissy." Young Cooper is seen here looking over the script of the story with Miss O'Connor, who is widely known over the radio networks.



THE DOCTOR READS HIS SCRIPT

Director Frank McDonald seems to be the consulting physician in this scene from the Warner Brothers picture, "Evidence," featuring Dick Foran, June Travis, John Litel, George E. Stone and others. As George E. Stone reclines in the hospital bed, Dick Foran and Director McDonald go over the dialogue for the next scene.



SPEAKING OF ARTISTS AND MODELS!

Fay Wray isn't quite sure who modeled this poster, but Richard Arlen knows the girl and that's his secret in "Park Avenue Dame," which Columbia is now making with Arlen and Miss Wray heading the cast. Supporting players in the background are Mary Russell, Wyn Cahoon and Scott Colton. Albert S. Rogell is directing the picture.

PREVIEWS

(Continued from page 3)

VARSITY SHOW

Warner Bros.

EXCELLENT DANCE ROUTINES CLIMAX LONG SHOW WHICH HAS OVERDOSE OF SINGING. TED HEALY GOOD.

Produced by Hal B. Wallis. Associate Producer Lou Edelman. Directed by William Keighley. Screenplay by Jerry Wald, Richard Macauley, Sig Herzig and Warren Duff. Original story by Warren Duff and Sig Herzig. Photographed by Sol Polito, A.S.C. Sound by Charles D. Forrest and Oliver Garretson. Musical Director Fred Waring. Dance Director Busby Berkeley. Release date Sept. 4, 1937. Running time at preview 118 minutes.

THE CAST

Charles "Chuck" Daily	DICK POWELL
Ernie Mason	FRED WARING
William Williams	TED HEALY
Barbara "Babs" Steward	ROSEMARY LANE
Betty Bradley	PRISCILLA LANE
Professor Sylvester Biddle	WALTER CATLETT
Buck and Bubbles	BUCK AND BUBBLES
Buzz Bolton	JOHNNY DAVIS
Trout	STERLING HOLLOWAY
Cuddles	MABEL TODD
Scotty	SCOTTY BATES
Johnny Stevens	LEE DIXON
Dean Meredith	HALLIWELL HOBBS
Professor Washburn	ROY ATWELL
Mike Barclay	ED BROPHY
Hammer	BEN WELDEN
Mrs. Smith	EMMA DUNN

Rating: B. E. H. K. O. S. c.

The Story: Powell, a Broadway producer and also a college graduate, is induced to help with the varsity show. Professor Catlett, however, demands to stage the show. Unable to have his way, he calls a special examination with failing students barred from participating in the show. Catlett, thru various methods, regains charge of the show and ousts Powell. The students strike and Powell leaves because of undesirable publicity the school is receiving. Learning he left to save them from being expelled, the students take matters into their own hands with the result that the show goes on and is a smashing hit.

COMMENT: The story of this collegiate musical hasn't much to offer. In fact it seems sacrificed to make way for an overdose of singing and group scenes. While there is excellent comedy by Ted Healy, the romantic interest and other ingredients are spotty. The film climaxes in some beautifully executed dance ensembles and collegiate musical formations. Most of the music is excellent and many of the songs rate as hit numbers but with so many of them thrown in it is difficult to choose the best. Dick Powell sings and enacts his role most capably but it is Ted Healy who walks off with top honors for his splendid comedy. Rosemary Lane is very pretty and sings elegantly. Supporting players whose work stands out include Johnny Davis, Priscilla Lane, Mabel Todd, Lee Dixon and Sterling Holloway. William Keighley's direction makes the most of an overcrowded story. Photography is excellent but the recording is pretty harsh for the average patron.

Advertising: Go collegiate in all advertising lobby and street ballyhoo. Dress usherettes collegiate. Obtain co-operation of popular college fraternity to sell tickets for sorority fund. Use sheet music as lobby or window attraction. Hold college dance on stage or lobby following showing. Tie-up luggage shops, music stores for songs and band instruments. Various well known college songs are played and honored in ensemble formation which can be selected out for special exploitation.—JOE BLAIR.

HOPALONG RIDES AGAIN

Paramount

OUTSTANDING WESTERN PICTURE. FILM IS SPLENDIDLY PRODUCED WITH GREAT SCENERY AND A FINE STORY.

Produced by Harry Sherman. Directed by Lesley Selander. Screenplay by Norman Houston. Original by Clarence E. Mulford. Photographed by Russell Harlan. Sound by Earl Sitar. Release date Aug. 27, 1937. Running time at preview 65 minutes.

THE CAST

Hopalong Cassidy	WILLIAM BOYD
Windy Halliday	GEORGE HAYES
Lucky Jenkins	RUSSELL HAYDEN
Buck Peters	WILLIAM DUNCAN
Laura Peters	LOIS WILDE
Artie Peters	BILLY KING
Nora Blake	NORA LANE
Professor Hepburn	HARRY WORTH
Blackie	JOHN RUTHERFORD
Keno	ERNIE ADAMS

Rating: B. F. H. K. O. f.

The Story: Boyd, foreman of the Bar 20 Ranch, assisted by Hayden, Hayes and a number of cowboys, is driving a herd of cattle to the railhead. The herd is stampeded by a gang of rustlers led by Worth. Hayden proceeds with the remainder of the herd and is instructed to return with the money in exactly a week. Boyd, meanwhile, through the connivance of Nora Lane, Worth's sister, acquaints the rustlers of Hayden's movements, and by so doing entices them out into the open. In a pitched battle Worth and his gang are exterminated and the Bar 20 Ranch is forever rid of the rustlers' menace.

COMMENT: This picture is worth the price of admission for the photography alone. It is one of the finest all-around westerns ever filmed. How patrons will exclaim over, and drink in the beautiful scenery of the picture, will be a sight worth seeing. Producer Harry Sherman has taken several strides farther ahead of the field in making these Hopalong Cassidy series the best "westerns" on the market. This story has everything! Plenty of romance, lots of comedy, hard riding, fights, excitement, thrills and almost every single frame of the photography is of exquisite outdoor scenery. It has exceptional appeal for youngsters, with a young boy named Billy King, providing plenty of entertainment. The picture is a swell one for Bill Boyd, whose performance is unusually good. George Hayes provides splendid comedy. Russell Hayden continues to show improvement and acquits himself with honors. Lois Wilde and Nora Lane lend a distinct feminine charm in enacting their roles. Harry Worth is outstanding in his portrayal. William Duncan is grand in the role of a ranch foreman, which he portrays with dignity and reserve. Ernie Adams also scores with a highly effective part. Direction by Les Selander is exceptionally fine and Russell Harlan's photography is tops in any language. Production Supervision by Ralph Ravenscroft represents the culmination of a brilliant job of all-around workmanship.

Advertising: Plug this as the finest Hopalong picture and a super western for all-around entertainment. William Boyd for marquee name. Get youngsters signed up on the Hopalong Club. Serve coffee and doughnuts for early showing. Display collection of branding irons in lobby or window. Covered wagon with Bar 20 signs, title, etc., painted on canvas for street attraction.—JOE BLAIR.

ON SUCH A NIGHT

Paramount

FAIR PROGRAMMER. STORY DIFFERENT AND SUSTAINS SPLENDID INTEREST. CAST WEAK, BUT TITLE GOOD.

Produced by Emanuel Cohen. Directed by E. A. Dupont. Screenplay by Doris Malloy and William Lipman. Original Story by Morley F. Cassidy, S. S. Field, and John D. Klorer. Photographed by Charles Schoenbaum, A.S.C. Sound recording by Hugo Grenzbach. Release date August 27, 1937. Running time at preview 73 minutes.

THE CAST

Nicky Last	GRANT RICHARDS
Gail Stanley	KAREN MORLEY
Joe Flynn	ROSCOE KARNS
"Ice" Richmond	EDUARDO CIANNELLI
Millie Mimi	MILLI MONTI
Prof. Richard Candle	ALAN MOWBRAY
Miss Belinda Fentridge	ESTHER DALE
Colonel Fentridge	ROBERT McWADE
District Attorney	JOHN ALEXANDER
Guard Rumann	JOHN WRAY
Horace Darwin	FRANK REICHER
Judge	JIM MARCUS
Matron Nurse	RUTH ROBINSON
Maxie Barnes	PAUL FIX
Defense Attorney	PHILO McCULLOUGH
Samantha (Servant)	ETTA McDANIEL
Henry Clay Washington	EDDIE ANDERSON
Emmie Lou (Servant)	BERNICE PILOT
George Washington Fentridge	LEW PAYTON

Rating: B. G. H. K. O. S. b.

The Story: Karen Morley, stage star, admits that she and Richards, a gambler on trial for murder, have been secretly married for some time. Richards is convicted and sentenced to death, but on the night of the execution, floods imperil the prison and he disappears. Karen finds him in a refugee camp where, also, is Ciannelli, one of Richards' associates. Karen, attempting to spirit the injured Richards away, is followed by Ciannelli and they are forced to take shelter in an old Southern mansion, where Ciannelli admits he framed Richards on the murder. Richards risks his life to blow up a levy imperiling the house, and when the danger passes, Ciannelli's confession wins freedom and new happiness for Richards.

COMMENT: Producer Emanuel Cohen has a fairly entertaining programmer in this one. The story is a little different and holds splendid interest throughout. While there is some good comedy, the romantic interest is made up of wifely devotion. The picture will be of more interest to adult patronage than to the adolescents. Although the cast names are weak in box-office draw, their performances are all most capable. Karen Morley enacts her role splendidly, and Grant Richards is excellent in his part. Eduardo Ciannelli, Roscoe Karns, Alan Mowbray and Milli Monti are all outstanding in supporting roles. E. A. Dupont's direction is most capable, while Charles Schoenbaum's photography is first-rate.

Advertising: Title is intriguing. Use back copies of local newspaper showing photographs of recent Ohio River flood as lobby and window title build-up. Circularize lawyers and court attaches. Tie-up with local Greyhound Bus or agency. Also luggage concerns, Western Union and radio dealers. Best letters on important events occurring "On Such a Night," giving dates and prizes for correct answers.

—JOE BLAIR.

(Additional Previews on page 8)

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BUDGET	PRODUCER	STORY	DIRECTORIAL	STAR VALUE	BOX-OFFICE PREDICTION
*** High Budget	††† Top Average	††† Great Prospects	\$\$\$ Highly Recommended	xxx Pretentious	* Means 25% greater
** Medium Budget	†† Medium Average	††† Ordinary Prospects	\$\$ Favorable	xx Attractive	ooo A Record Breaker
* Low Budget	† Low Average	† Doubtful Prospects	\$ Inconsistent	x Weak	oo Holds Its Own
					o Undervalue

THE BARRIER

Paramount

Rating: **. †††. ††. \$. xx. oo*.

Catchlines:

"Their love accepted the challenge of mixed heritage—and won against all obstacles."
 "His confession released an innocent man and reconciled two who were meant for each other."

THE STORY: Barrat and his daughter, Jean Parker, who believes she is a half-breed, are happy in their home in the far north. Their great friend, Carrillo, is secretly in love with Jean but she loves Ellison. Kruger comes to town and recognizes Barrat as the man who supposedly killed his wife and kidnapped their daughter. Barrat and Kruger have a terrific fight, in which Kruger is killed, and Barrat badly hurt. But Ellison manages to get a confession out of Kruger that Barrat is not guilty. Jean and Ellison, united, wave farewell to the saddened Carrillo.

CREDITS: The Cast: James Ellison, Jean Parker, Leo Carrillo, Otto Kruger, Andy Clyde, Robert Barrat, Sara Haden, Addison Richards, J. M. Kerrigan and others. Produced by Harry Sherman. Directed by Les Selander. Screenplay by Bernard Schubert. Based on a story by Rex Beach.

MY DEAR MISS ALDRICH

M.G.M.

Rating: **. ††. ††. \$. xx. oo.

Catchlines:

"She knew everything about school teaching—but he taught her a few lessons in love."
 "In accepting a newspaper job, she inherited trouble which was smoothed out in a romance."

THE STORY: Maureen O'Sullivan inherits a large newspaper and arrives in New York with Edna May Oliver. Pidgeon, managing editor, meets them at the train and immediately falls in love with Maureen. She believes in equality for women and when she obtains a scoop for the paper, Pidgeon breaks his pledge of not hiring women and gives her a job. She is made prisoner when she follows up a story and is rescued only by the unflinching efforts of Edna and Pidgeon. With the story in print, Maureen, proving her point, settles her mind on romance.

CREDITS: The Cast: Maureen O'Sullivan, Walter Pidgeon, Edna May Oliver, Janet Beecher, Rita Johnson, Brent Sargent, J. Farrell MacDonald and others. Produced by Lou Ostrow. Directed by George Seitz. Original story and screenplay by Herman Mankiewicz.

LOVE ON TOAST

Paramount

Rating: **. ††. ††. \$. x. oo.

Catchlines:

"A whizz at engineering others' love affairs—but she couldn't manage her own."

THE STORY: Payne, a soda jerk, enters and wins the contest, engineered by Stella Ardler, publicity director for a soup company. Payne doesn't want to play ball, but does so when Stella hints she thinks he's yellow. Picking Catherine Kane as "Miss Brooklyn," he is ready to marry her when he thinks Stella loves Richards. After many ups and downs, Payne and Stella discover they're meant for each other.

CREDITS: The Cast: John Payne, Stella Ardler, Luis Alberni, Catherine Kane, Grant Richards and others. Produced by Emanuel Cohen. Directed by E. A. Dupont. Original screenplay by Richard Connell, Jane Storm and Doris Malloy.

LIVE, LOVE AND LEARN

M.G.M.

Rating: **. ††. ††. \$. xx. oo.

Catchlines:

"His was a whirlwind courtship—but she did all the wooing."
 "She was willing to let bygones be bygones—but she didn't intend to let her man get away."

THE STORY: Montgomery, penniless young artist, marries Rosalind Russell and they set up housekeeping in his studio with Benchley, Montgomery's boon companion. A visit from Woolley to Montgomery's studio results in an overnight rise to riches for the young artist. Rosalind and Benchley's efforts from then on are concentrated on the task of keeping sudden affluence from ruining Montgomery, a task which is complicated by the efforts of Helen Vinson to take Montgomery away from Rosalind. The story ends with the trio reunited.

CREDITS: The Cast: Robert Montgomery, Rosalind Russell, Robert Benchley, Helen Vinson, Mickey Rooney, Cecilia Parker, William Henry, Monty Woolley and others. Produced by Harry Rapf. Directed by George Fitzmaurice. Screenplay by Marion Parsonnet, Charles Brackett, and Vincent Lawrence. Original by Helen Grace Carlyle.

HEART OF THE ROCKIES

Republic

Rating: *. ††. ††. \$. xx. oo.

Catchlines:

"A crafty gang covered up their rustling with the aid of bear tracks."
 "Her kinsmen were using her as a tool to trick her friends."

THE STORY: Livingston, Corrigan and Terhune believe their cattle are being killed by bears from the National Park. Livingston prevents McGowan from marrying off his stepdaughter and she and her little brother, McKim, become fast friends of the three men. McKim breaks his leg and beside the marks of his crutches bear tracks are found. They learn it is McKim's pet bear tracks and that his father is using this as an excuse to steal the cattle. After many bloody battles, McGowan and his gang are proven guilty of rustling the boys' cattle.

CREDITS: The Cast: Robert Livingston, Ray Corrigan, Max Terhune, Lynn Roberts, Sammy McKim, J. P. McGowan, Yakima Canutt, Hal Taliaferro and others. Associate Producer Sol C. Siegel. Directed by Joseph Kane. Screenplay by Jack Nanteford and Oliver Drake. Original Story by Bernard McConville.

BLONDE DYNAMITE

Universal

Rating: *. †. ††. \$. xx. oo.

Catchlines:

"She offered her love and support in the long climb back up the ladder of success."

THE STORY: After letting success go to his head and believing he is too good to train for his fights, Beery, Jr., meets Dorothea Kent, a gold-digging actress who persuades him to marry her. He forgets Nan Grey, the girl who loves him, and neglects his manager, Gargan. Returning from his honeymoon, he loses his most important fight. While Beery is in the depths of despair, Gargan's friendship for him revives and Nan is persuaded that only she can restore Beery's self-respect.

CREDITS: The Cast: Noah Beery, Jr., William Gargan, Dorothea Kent, Nan Grey, Rowland Drew and others. Produced by E. M. Asher. Directed by Milton Carruth. Screenplay by Lester Cole. Original by W. R. Burnett.

LOOK OUT MR. MOTO

20th Century-Fox

Rating: **. †††. ††. \$. xx. oo.

Catchlines:

"Mild little Mr. Moto takes to adventure in the jungles of Indo-China."
 "Her plane crashed in the Indo-China jungles—and she into the arms of love."

THE STORY: While investigating an uprising of the natives, Rochelle Hudson meets Lorré, a Japanese archaeologist, and two newsreel cameramen, Kent and Chandler. Soon her mission is discovered and only thru the efforts of Kent and a high priest is she saved from death. After many harrowing events the high priest is revealed as Lorré, also on the same mission as Rochelle. The four return to civilization, but Rochelle and Kent make it their honeymoon....

CREDITS: The Cast: Peter Lorré, Rochelle Hudson, Robert Kent, J. Edward Bromberg, Chick Chandler, George Regas, Fredrik Vogeding and others. Produced by Sol M. Wurtzel. Directed by Norman Foster. Screenplay by Lou Breslow and John Patrick. Original story by Willis Cooper and Norman Foster.

WOMEN OF THE NIGHT

Columbia

Rating: *. ††. ††. \$. x. oo.

Catchlines:

"Her doom was sealed till a G-Man battled his way to her rescue."
 "Being a girl friend to a G-Man had its compensations—even though it was risky business."

THE STORY: To check on his suspicions of Hicks and the disappearance of several hundred girls, Terry, a secret aide for the governor, opens a dance hall in competition with Hicks. Jacqueline Wells, his girl friend, obtains a job in Hicks' place to get information. Their real purpose is soon discovered and Terry is taken for a ride but with the help of a secret agent, overpowers the gangsters and arrives in time to save Jacqueline. With the gangsters taken care of, Jacqueline and Terry are free to marry.

CREDITS: The Cast: Don Terry, Jacqueline Wells, Arthur Loft, Rita Hayworth, Thurston Hall, Russell Hicks, Louise Stanley, Paul Fix and others. Associate Producer Ralph Cohn. Directed by C. C. Coleman, Jr. Screenplay by Robert Cohen. Story by Leslie White.

ARIZONA GUNFIGHTER

Republic

Rating: *. ††. ††. \$. x. oo.

Catchlines:

"The outlaw trails are made safe thru fearlessness and courage of a gun-totin' westerner."
 "Patience had its reward—she not only found her father—but a sweetheart as well."

THE STORY: Avenging the murder of his father, Steele is forced to flee for his own life and is rescued by Adams, leader of a notorious gang of outlaws. Adams disbands his gang and makes them swear they will never ride outlaw trails again. He gives Steele a ranch and disappears. Steele meets and falls in love with Jean Carmen. The gang is soon riding again but Adams is not the leader. Steele finds Adams and they set out on their mission to track down the gang. They succeed and return to Jean, who recognizes Adams as her father.

CREDITS: The Cast: Bob Steele, Jean Carmen, Ted Adams, Ernie Adams, Lew Meehan, Steve Clark and others. Produced by A. W. Hackel. Directed by Sam Newfield. Original story by Harry F. Olmsted. Screenplay by George H. Plympton.

WELLS FARGO

Paramount

Rating: ***. †††. ¶¶¶. \$\$\$, xx. oo*.

Catchlines:

"A powerful drama of the expanding of the United States from the Atlantic to the Pacific."
 "He had faith in the destiny of his country—but was blinded to the loyalty of his people."

THE STORY: McCrea, employee of a stage and express company, takes over the job of lengthening the line from New York to St. Louis because, there he will see Frances Dee, with whom he has fallen in love. They are married and when the Civil War breaks out, she is unwittingly responsible for the attempted ambushing of a wagon train of gold. McCrea believes her responsible and they separate. When peace is established, McCrea goes back to St. Louis and for the first time meets his grown daughter and she brings her father and mother together once more.

CREDITS: The Cast: Joel McCrea, Frances Dee, Bob Burns, Lloyd Nolan, Porter Hall, Ralph Morgan, Mary Nash, Henry O'Neill, John Mack Brown and others. Produced and directed by Frank Lloyd. Screenplay by Paul Schofield, Gerald Geraghty and Fred Jackson. Story by Stuart N. Lake.

THE WOMEN MEN MARRY

M.G.M.

Rating: **. ††. ¶. \$\$\$, x. o.

Catchlines:

"A Mystic cult brought two people together who discover the mystery of love."
 "She bought a one-way ticket to Reno—while he took a trip to the altar."

THE STORY: Murphy, Edwards and Josephine Hutchinson, news reporters, are trying to expose Wray, the leader of a mystic cult, who shoots and kills Edwards when he catches him in the secret vault. Meantime, Murphy's wife, Claire Dodd, begins an affair with Murphy's boss, Blackmer. After covering another assignment, Murphy returns home to find the two together. Blackmer fires at the reporter but the bullet goes wild and slightly wounds Claire. Murphy takes care of her until she is dismissed from the hospital; hands her a one-way ticket to Reno and goes out to enjoy life with Josephine.

CREDITS: The Cast: George Murphy, Josephine Hutchinson, Cliff Edwards, Claire Dodd, Sidney Blackmer, Peggy Ryan, John Wray, Helen Jerome Eddy, Toby Wing and others. Produced by Michael Fessier. Directed by Errol Taggart. Screenplay by Harry Ruskin, Donald H. Clarke, and James Edward Grant. Original by Matt Taylor.

ESCAPE BY NIGHT

Republic

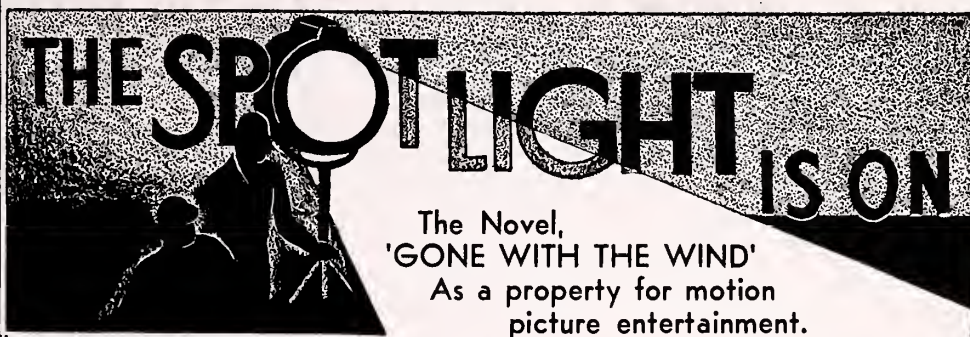
Rating: *. ††. ¶¶. \$\$\$, xx. oo.

Catchlines:

"Shadows aided his escape—but love made him face the truth with courage."

THE STORY: Unjustly accused of being the accomplice of a racketeer boss, Hall, with Steffi Duna, Alper and Bond, three of the gang, escape and hide at the broken down farmhouse of Anne Nagel and her blind father. The four summer boarders fix up the dilapidated house and gardens and forget their former life. Hall falls in love with Anne and hopes she will not learn about his past. Later, the racketeer boss frames the four, but Hall risks his life to clear them and captures the real criminal. He returns to Anne who knows the truth and Steffi starts life anew with Meeker.

CREDITS: The Cast: William Hall, Anne Nagel, Dean Jagger, Steffi Duna, Ward Bond, Murray Alper, Charles Waldron, George Meeker and others. Associate Producer Harold Shumate. Directed by Hamilton McFadden. Original screenplay by Harold Shumate.

— SUBSCRIBE TODAY —

Margaret Mitchell's novel of the South is stirring and most cleverly written, making popular reading, as attested by the remarkable sales taken place during the past few months. The story is a magnificent novel of the Civil War, and is amazingly clear in its portrayal of the lives of those characters in the book who saw and withstood, or fell with the turmoil of Reconstruction during the days of Sherman and the carpetbaggers. A record price was paid by David O. Selznick for the screen rights to this widely discussed book.

Whether or not it becomes as popular or as powerful when made into the form of motion picture entertainment, is to be questioned. In the first place the story contains much censorable material that cannot pass in many states. These same censorable sequences form the main highlights of the novel and if left out or glossed over, would make the film story fall short in the picturization of the vital facts. Naturally, with these highlights deleted, there is only the shell of a story left. Many wise and intelligent film minds question whether or not it was a master stroke to purchase such an expensive novel when most of the highpoints are included in objectionable sequences and must of necessity be stricken out for censorable reasons.

If the picture is to be filmed according to the story (and if it isn't, explain please, the logic of spending an enormous sum for the rights to a novel which can't be filmed), the following sequences must be handled with kid gloves. Scarlett O'Hara was married three times—each time the husband was tricked into the ceremony; her first marriage, for spite, will be a tremendous let-down for patrons of the adolescent age. Her second marriage was consummated by deliberate scheming and stealing of her sister's sweetheart—to marry the man herself when other plans for her security failed. This kind of romantic triangle is more or less nauseating to many patrons. Her third marriage to Rhett Butler, a questionable character who followed her through the years before offering marriage, although he had previously proposed another relationship on the same level as that evidently held by Belle Watling, a custodian of a house of ill-fame, ended in failure. The novel, itself, climaxes on a dismal mental note—with Scarlett plotting ways and means to win back her husband, Rhett Butler, the only man who truly loved her but whose love finally burned out because of her deceitful actions. In the screen treatment it would not be prudent to have him return to her after his bitter denunciation and desertion. Scarlett's offer to sell her body to obtain money to save her father's plantation, evidently will be omitted. Through her married life, Scarlett O'Hara clung to her desire for a married man with whom she believed herself to be in love, but whom she could not have. This too must be stricken from the screenplay.

It should also be pointed out, war scenes and the horrors of war, have not been of great interest to women. The clash between the North and the South; the determination of the North to clear the path by destroying, until they captured Atlanta, and the equally determined South to hold their own—is war—and the women patrons do not like war. The prejudice of the North and the South, their battles and the negro sequences are extremely essential, but of doubtful box-office material. To sell the film through the Northern and Southern territories, the subject will have to be handled mighty carefully. Then too, neither the crusades by the Ku Klux Klan nor the negro sequences, especially where white women are molested, can be shown. Although Gerald O'Hara's loss of memory, his tragic death and the funeral, are masterpieces of writing, it is of doubtful appeal as film standards of entertainment go.

Curiosity no doubt will draw those who have read the book—for the main reason to see just how close the producers have come to making the motion picture like the Mitchell novel; also, if the actors coincide with their conception of the book characters. While the film will no doubt show plenty of causes and excuse the hard and battling nature of Scarlett O'Hara, and her many obstinate and selfish actions which overshadows her courage and finer characteristics, it is still problematical if film patrons will enjoy paying their money to see a heroine or hero whom they would have little desire to imitate.—A. B.

PREVIEWS

(Continued from page 5)

ANNAPOLIS SALUTE

RKO-Radio

GOOD PROGRAM PICTURE. STORY IS WELL WRITTEN, CONTAINS NICE ROMANCE, PLENTY OF COMEDY & SUSPENSE.

Produced by Robert Sisk. Directed by Christy Cabanne. Screenplay by John Twist. Story by Christy Cabanne. Photographed by Russell Metty, A.S.C. Recorded by Earl A. Woolcott. Release date Sept. 10, 1937. Running time at preview 64 minutes.

THE CAST

Bill Martin	JAMES ELLISON
Julia Clemmens	MARSHA HUNT
Chief Martin	HARRY CAREY
Clarke Parker	VAN HEFLIN
Bunny Oliver	ANN HOVEY
Tex Clemmens	ARTHUR LAKE
Bob Wilson	DICK HOGAN
Mary Lou	MARILYN VERNON
Dwight Moore	JOHN GRIGGS

Rating: B. F. I. K. O. b.

The Story: When midshipman Ellison fights his room-mate Heflin for slandering the service, the latter declares he will remain in the service only long enough to see Ellison discharged. Because of an innocent visit with Marsha Hunt, Ellison becomes involved in an accident that causes his arrest. Unable to explain without implicating Marsha, Ellison plans to resign. Heflin has a change of heart and causes the matter to be cleared up satisfactorily. Leaving on a cruise, the two men are kissed by Marsha, but her kiss to Ellison is the real thing.

COMMENT: This story, built around the great American Naval training school at Annapolis, is exceedingly well written by writer John Twist and with the capable direction by Christy Cabanne, emerges as an A-1 program picture. There is a nice romantic interest, plenty of good comedy and novel story twists. James Ellison is splendid in his role and Marsha Hunt lends complete feminine charm with her portrayal. Arthur Lake is responsible for much of the comedy while Van Heflin scores with a semi-heavy role. Harry Carey and Ann Hovey are excellent in their respective parts. The photography by Russell Metty is exceptionally fine, deserving special credit for the attractive academy scenes. The picture is produced by Robert Sisk whose work is commended for delivering an all-around clean and entertaining picture.

Advertising: Title is excellent and should prove attractive draw. Dress ushers in naval attire. Contact local recruiting office for equipment, uniforms, etc., for display. Sailor patrolling theatre front. Offer prize for best answer to naval geometrical problem. Play navy's theme music as radio lobby or street ballyhoo attraction.—JOE BLAIR.

Facts and Gossip

Anna Sten's first Grand National picture will be an original story, written, directed and produced by Victor Schertzinger. The Sten vehicle, a singing, dancing romance, will be tentatively called "Love Me Again." John Francis Larkin has finished screen adaptation. Production will start within three weeks.

"With Pleasure Madame," Miss Sten's second story, is being adapted by Hans Kraly and Albert J. Cohen, authors of the original, which Eugen Frenke will produce following the Schertzinger production.

William A. Seiter

By JOE PEARSON

"The difference between success and failure," says William "Bill" Seiter, successful Hollywood director, "is chiefly the difference between intellectual energy and mental sloth. The power to think is God's most precious gift to man. The most powerful force in creation is thought. Everything that is accomplished, first existed in man's mind. Without thinkers the world would perish. The greatest thinking has been done by those who cared little for money. The world knows the poetry of Shakespeare, who probably cared less about money than any man who ever lived, but who can name a money baron of Shakespeare's day?"

A true psychologist, Bill Seiter is a fine example of what right thinking and ambition can do for a man. The son of Colonel Charles J. Seiter of the U. S. Army, Bill was born in New York City on June 10. He was educated at the Hudson River Military Academy, and intended taking up a commercial career.

But upon graduating from the Military Academy he got the urge to travel and see the world. So he entered the employ of an importing firm and went to China as one of its representatives. After a year in China Bill decided that if the food in China represented a cross section of what the food in other countries was like, he would rather do less traveling and stick to good old American cooking. So he resigned and came back to America.

He arrived in Los Angeles from the Orient in 1915, and cast about for something to do. Attracted by the glamour of the picture industry and finding that he could make money by just sitting around cafe tables and being a prop, a piece of scenery or decoration, he decided to linger a while in the land of sunshine and perpetual summertime.

When the monotonous extra work became unbearable, he turned to the more exciting pastime of stunt man. Having been trained from childhood as a crack rider, he doubled and did all of the hazardous stunts for a top name western star.

After riding in a good many thrillers and doing every conceivable stunt from jumping a horse across a twenty foot wide, thousand foot high, canyon, to crashing a burning plane from five thousand feet and diving off the top of a ten story flaming building into a net that looked every bit as large as a dime, he decided there was no future to being a cowboy or stunt man and that the pay wasn't commensurate for the chances he took. So he became an assistant director instead.

After serving a long apprenticeship as an assistant director he graduated to a full-fledged directorship at First National where he directed between 40 and 50 shorts before he got his chance to direct features. He subsequently worked at every major studio in the industry. Among the successful pictures he has directed are such box-office champions as: "Roberta," "The Richest Girl in the World," "Happiness Ahead," "Thanks For The Buggy Ride," "Hot Saturday," "Good Morning, Judge," "Footlights and Fools," "Love Racket," "Sunny," "Kiss Me Again," "If I Had A Million," "A Chance at Heaven," "Man Proposes," "The Daring Young Man," "Orchids To You," "The Bowery Princess," "Dimples," "Stowaway," and "That's My Affair."

He is happily married to lovely Marian Nixon, former star, and they have an adopted son, Christopher Nixon Seiter. Bill belongs to the Lakeside Golf Club, Los Angeles Tennis and Hollywood Athletic clubs. Is rated one of the best amateur golfers on the Pacific Coast, shooting regularly in the low seventies. He is also a crack horseman and tennis player.

Six feet, one inch tall, he weighs 185 pounds; has black hair and hazel eyes, is stimulating and his every fiber tingles with life. He meets people with a gracious, dignified bearing and a hearty handshake, and wherever he goes he radiates joy and exerts a powerful influence. He puts so much enthusiasm, vim and vigor in his work that it is impossible for an actor or actress not to do their best work under his expert tutelage.

His qualifications for success are: a pleasing personality, a habitual love of fair play, consideration for others, courtesy and tact, a happy disposition, and conscientiousness and enthusiasm.

"The most fascinating stars," according to Bill, "are not the ones with the most beauty, but the ones with the most winning personality and manners which express cheerfulness, contentment, benignity and love.

"Personality," he continued, "is a group of traits or characteristics which makes one person distinct from all others. It is a quality brought about by the coordination of inspiration, aspiration and execution. It is that feature which covers a multitude of graces, somewhat difficult of accurate definition, yet instantly recognizable by all, in the person who possesses it."

Editor's Note: Fictionized biographies is a new feature for Hollywood Review. Exhibitor-subscribers are granted permission to use these articles in house organs and in their local newspapers in connection with picture showings.

Charley McCarthy is a name which made ventriloquism famous over the radio. Many of the studios either have stories in production wherein a dummy plays a leading role (no pun intended) or are frantically searching for one. Many writers declare they tried to interest the studios in the possibilities of ventriloquism as a screen idea more than three years ago but their efforts fell on deaf ears. Now, since Charley is the rage, they all want stories.

Sylvia Sidney is enroute to New York on the streamline train where she is scheduled to do a play. She is closing both her apartment and beach house and plans to establish permanent residence in New York. Upon her return to Hollywood late in the fall, she is scheduled to do "You and Me" for Paramount.

Paramount signed a one-picture deal with Director Kurt Neumann to quide production of "Yesterday's Cheers," sole football picture on the company's current schedule. The story is by Albert Shelby Levino. The cast is not yet set.

Neumann made his reputation as a director with Universal, directing several productions, among them a series of comedies featuring Slim Summerville. His most recent productions were "Espionage" for Metro and the two Bobby Breen pictures, "Rainbow On the River" and "Let's Sing Again."

Walter Pidgeon, given the male lead opposite Maureen O'Sullivan in "My Dear Miss Aldrich" because of his performance in "Saratoga" was yesterday signed to a long-term contract by M.G.M.

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PURPOSE

To serve both the Producer and the Exhibitor. A reliable authentic reviewing service unexcelled in box-office accuracy, dependability and constructive suggestions together with creative exploitation ideas, selling tips and booking guidance.

EXPLANATION

File this copy or clip the reviews to use as a handy reference guide when you buy, book, date-in or plan campaigns on all important feature pictures. **DON'T FORM YOUR OPINION ON ANY PICTURE UNTIL YOU'VE READ OUR REVIEW.**

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It's True!

*Hollywood Review is the only
Hollywood trade paper bringing in
regularly weekly exhibitor reports
from the field.*

*This valuable service and com-
ment is one of the many features of
this publication.*

*Now approaching its fourth year
of unbroken weekly service to the
film industry.*

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Hollywood REVIEW

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No. 5

Higher Admission Price Epidemic Bad For Box Office Future

Right at a time when the motion picture industry needs aid, some of the major producers are adopting a policy which is detrimental to the future welfare of the business. There seems to be no question but that the theatre going public is pretty well fed up on the general run of product many of the major plants have been



JOE BLAIR

turning out during the past four or five years. Granted there has been several outstanding hits throughout this period, but on the other hand there have been so many inferior pictures shown, exhibitors' box offices indicate that the average film patron is just about "off" of the movies as his main diet of entertainment. Instead of doing something to encourage fans to flock back into theatres and reform their habit of attending the movies regularly, several of the majors are doing exactly the opposite. They are making it difficult for film patrons to see the best of the current releases by demanding that exhibitors raise their admission prices to a 75c scale. This shortsighted policy is not going to do the industry any ultimate good.

While "BOOM TOWN", with Clark Gable, Claudette Colbert, Spencer Tracy, and Hedy Lamarr in the lead

off star positions, can be labelled an exceptional picture and entitled to a little extra fare boost, it wouldn't have hurt the MGM company any to have released it at regular prices. There are great numbers who would have flocked to the first showings of the picture at regular prices and come away praising the picture to the skies. How large a percentage of patrons that were lost by not following this procedure can never be determined but chain store selling methods have proven conclusively that volume business is much more profitable than the catering to an exclusive or a selective trade.

Not to be outdone by M.G.M., one of the other big majors put one of their big pictures out at a 75c top admission price. This show has been one of the year's worst disappointments at the box-office and the main reason for its lack of popularity is the 75c admission price. In the first place, the picture isn't worth 75c at the box office. True, it cost close to two million dollars but the public isn't so concerned as to what a picture represents in costs as to what it presents in entertainment. Fans resent being gypped and go out of a theatre knocking. Already other major distributors have announced increased admission prices for their big attractions and this policy undoubtedly will work against the best interests of the box office. Fans have a rather quick way of determining the worth of a picture, and by simply elevating the admission price does not convince them of the relative merit of a film.

Producers should immediately forget the increased admission price hysteria. There is time enough to raise prices when attendance records are being shattered. Therefore, the logical thing to do is to bring about conditions which will contest box office records and that can be done by improving the quality of the released product. The general outlook for combined product improvement by all of the studios does not look any too promising. Where improvement is shown by one or two concerns, there is a like number going down grade faster than those that are coming up.

* * * *

Grover Jones, one of Hollywood's best and most beloved writers, died Tuesday. The shock of Grover's death stunned hundreds of his friends within the studios. His keen wit and friendly personality will long be remembered. A subscriber and reader of this publication from the beginning, Jones must have paid close attention to our exhibitor comment because he was forever reminding us of something written or commented upon in Hollywood Review. And furthermore, he never lost an opportunity to inquire as to how the various films were faring at the box office. Thus through this and other contacts, Grover kept a close watch upon the theatre.

The industry will miss Grover Jones. A glance at a few of his writing credits will prove this statement. He authored such screen plays as "Lives Of A Bengal Lancer," "The Trail Of The Lonesome Pine," "The Under Pup," "Captain Caution," and scores of other equally as famous.

This Week in the NEWS

Fred MacMurray will have lovely Mary Martin as his leading lady in "New York Town," a domestic comedy which producer Anthony Veiller places before the cameras early next month with Charles Vidor directing.

John Howard, who recently signed a 7-year term contract with Universal for three pictures yearly, has been assigned the romantic lead opposite Virginia Bruce in Universal's "The Invisible Woman," which will have John Barrymore in the cast. The picture is expected to go before the cameras next week.

Patricia Morison has been resigned to a new term contract by Paramount. Miss Morison played the feminine lead in "Rangers Of Fortune," current Paramount release, and also recently completed "The Round-Up," opposite Richard Dix and Preston Foster, a Harry Sherman production directed by Leslie Selander for Paramount.

Nick Musuraca, RKO cameraman, has been assigned to photograph "Debutante, Inc.," a new RKO Radio picture with James Ellison in the male lead. The screen play is by Jerry Cady and Frank Woodruff is directing.

James Brown Jr., is photographing Larry Darmour's current production "John Braun's Body," the first of the Ellery Queen mystery detective pictures with Ralph Bellamy in the title role. Kurt Neumann is directing the picture which is for Columbia release.

Producer Armand Schaefer places "Barnyard Follies" in production next week at the Republic Studios with Frank McDonald directing. The picture will be of the hillbilly variety and will feature a group of well known radio personalities.

Sig Rumann, who recently completed an important assignment in "Victory," for Paramount, has one of the featured roles in M.G.M.'s "Comrade X," current Clark Gable-Hedy Lamarr production. Rumann has also been signed for "Flotsam," the David Loew-Albert Lewin production now being filmed for United Artists release.

James Burke, well-known screen character man and former vaudeville headliner, has been set for one of the featured roles at Paramount in "Reaching for the Sun," the current William A. Wellman production in which Joel McCrea, Ellen Drew, Albert Dekker and Eddie Bracken top a big cast.

Harriett Parsons has concluded a deal with Republic Pictures for the release of a series of 12 short subjects titled "Hollywood Highlights," with the first subject ready for release November 15th. The featurettes, released one each month will be patterned along the lines of Columbia's Screen Snapshots, which Miss Parsons formerly made. This deal marks Republic's entry into the short subjects field.

Don Barry, Republic's new western star, will have Julie Duncan as his new leading lady in a new western picture, "Two Gun Sheriff," which goes into production immediately under the producer-directorship of George Sherman.

Ted Reed, who produced and directed Paramount's successful Henry Aldrich stories with Jackie Cooper in the title role, is now preparing an untitled story which will serve as a forthcoming picture on this Aldrich series.

PREVIEWS OF CURRENT RELEASES with Key to Ratings

BOX-OFFICE RATING

- AA Exceptionally Big Picture
A Very Good
B Good average product
C Weak
D No recommendations

+ added means 25% greater
- added means 25% less

PRODUCTION COST RATING

- E Lavish production
F Average production
G An economy picture

CENSORSHIP RATING

- K Clean product—nothing offensive
L Moderate amount of suggestive or objectionable material, unlikely to arouse opposition except in very conservative communities
M Contains considerable censorable material
N Includes drinking scenes and liquor display

ARTISTIC RATING

- H Excellent
I Good
J Indifferent

CLASS OF HOUSE

- O Suited to all theatres
P Good product for smaller houses
Q May be good first-run product, but doubtful for smaller houses, neighborhoods and small towns.
R Must be handled with care if shown to family trade
S Suitable booking for colored trade

BOOKING SUGGESTION

- T Good—preferred
U Fair—preferred
V Poor—preferred

W Good—program

- X Fair—program
Y Poor—program
Z Dual bill fare

TYPE OF PICTURE

- a Comedy Drama
b Melodrama
c Musical
d Mystery Drama
e Comedy
f Western
g Farce

SPRING PARADE

Universal

DISTINCTIVE CHARM IN ROMANTIC COMEDY LAID IN OLD VIENNA WITH WALTZ MUSIC & SONGS PREDOMINATE. GOOD ACTION.

Produced by Joseph Pasternak. Directed by Henry Koster. Screen Play by Bruce Manning and Felix Jackson. Original Story by Ernst Marischka. Photography by Joseph Valentine, A.S.C. Sound by Joe Lapis. Release date September 27, 1940. Running time at preview 90 minutes.

THE CAST

Hlonka Tolnay	DEANNA DURBIN
Harry Marten	ROBERT CUMMINGS
The Peasant	MISCHA AUER
The Emperor	HENRY STEPHENSON
The Baker	S. Z. SAKALL
The Kids	BUTCH & BUDDY
Headwaiter	WALTER CATLETT
Jenny	ANNE GWYNNE
Count Zorndorf	ALLYN JOSLYN
Irene	PEGGY MORAN
Captain	REGINALD DENNY
Wiedelmeyer	FRANKLIN PANGBORN
Fortune Teller	ED GARGAN
Sergeant	WADE BOTELER
von Zimmerl	SAMUEL S. HINDS

Rating: A—E. H. K. O. T. a/c

The Story: Deanna Durbin, a young peasant girl, falls asleep on a load of hay and awakens to find herself in Vienna. Sakall, driver of the wagon, takes Deanna home with him where she shares a room with Anne Gwynne, the shop girl. Cummings, a young soldier, comes to the shop to see Anne and meets Deanna instead. The two fall very much in love and Cummings writes a waltz which creates a sensation. Stephenson, the emperor, gives Cummings a position of honor conducting the orchestra which plays his waltz.

COMMENT: There is distinctive charm to this latest Deanna Durbin romantic comedy with music, which is laid in Vienna of other days and features waltz music and songs. Miss Durbin sings in splendid voice and her performance is excellent. The story is well written with a fine romantic interest and good comedy. The tempo is lively and there is excellent production values throughout. Robert Cummings scores one of the best performances of his career opposite Miss Durbin. His work sparkles with animation and his talents are numerous. S. Z. Sakall does splendidly in a portrayal which gains in sympathy as well as winning in comedy scenes. Mischa Auer, Henry Stephenson, Anne Gwynne, Franklin Pangborn and Peggy Moran portray small but effective supporting roles. The picture is superbly produced by Joe Pasternak, and direction by Henry Koster is notable for its charm, fine handling of music and songs, together with realistic Vienna atmosphere. Joseph Valentine's artistry with the camera produced beautiful and noteworthy photography throughout. Fine settings by Jack Otterson add to the visual pleasure, while musical score, recording and general production details are all carried out on a high standard scale.

Advertising: Title is attractive. Play up the fine music and songs. Hold a city wide

SO YOU WON'T TALK?

Columbia

WEAK ENTERTAINMENT. FARCE COMEDY WITH UNREAL AND AT TIMES SILLY SITUATIONS. FEW GOOD GAGS—OTHERS HACKNEYED.

Produced by Robert Sparks. Directed by Edward Sedgwick. Original Screenplay by Richard Flournoy. Photography by Allen G. Siegler, A.S.C. Sound by Lambert Day. Release date October 3, 1940. Running time at preview 66 minutes.

THE CAST

"Whiskers"	JOE E. BROWN
Brute Hanson	FRANCES ROBINSON
Lucy Walters	VIVIANNE OSBORNE
Maxie Carewe	BERNARD NEDELL
Bugs Linaker	TOM DUGAN
Dude	DICK WESSEL
Dopey	ANTHONY WARDE
Dolf	

Rating: B—F. I. K. O. Y. a/g

The Story: Brown and his girl, Frances Robinson, are fired from their job so they decide to write a novel. Brown has his whiskers shaved off which makes him the image of an escaped gang leader. Members of the gang think he has gone crazy when he fails to recognize them so they kidnap him. He escapes but Frances talks him into going back so he can get material for the novel. He encounters the real gangster who escapes with Frances while the police pursue Brown. The gangsters are captured and Brown and Frances are happy.

COMMENT: If Joe E. Brown would stop trying to 'hog' all the scenes and allow others to have something to do in his pictures, and also give over the love interest to a young couple, he might stage a screen comeback. In this picture, he plays a dual role and is on the screen constantly. His kissing scenes with a leading lady young enough to be his daughter, no doubt will prove distasteful to many patrons. As the picture now stands, it is pretty weak entertainment. The story is farce comedy with many of the situations unbelievable and at times, silly. A few gags are funny while others are so old they have whiskers. Nothing outstanding in the way of performances, although Tom Dugan and Frances Robinson give good accounts of themselves in their roles. Direction, photography, settings, recording, musical score, and general production values are of good program average.

Advertising: Not much to work on either in star value or title. Opportunity for fashions with furs, wardrobe, luggage, etc., for displays. Use mistaken identity idea for letter contest on amusing incidents. For street or lobby stunt, use bewhiskered man, title placarded, offering cash prize to person making him talk.—JOE BLAIR

waltz contest in honor of the Viennese songs and waltz music of the picture. Distribute cards bearing fortunes as door announcements. Tie-up with local bakery for Vienna bakery goods display. Costumes for usherettes.—JOE BLAIR

MELODY AND MOONLIGHT

Republic

DANDY MUSIC, SONGS, COMEDY, DIALOGUE CRACKS IN STORY WHICH HAS ROMANCE, LIVELY ACTION AND YOUTH APPEAL.

Associate Producer Robert North. Directed by Joseph Santley. Screenplay by Bradford Ropes. Original Story by David Silverstein. Photography by Ernest Miller. Release date October 11, 1940. Running time at preview 71 minutes.

THE CAST

Danny O'Brian	JOHNNY DOWNS
Hildegard	BARBARA ALLEN (VERA VAGUE)
Abner Kellogg	JERRY COLONNA
Kay	JANE FRAZEE
Ginger	MARY LEE
Dutch Reilly	FRANK JENKS
Gloria	CLAIRE CARLETON
Otis Barnett	JONATHAN HALE
Standish Prescott	MARTEN LAMONT

and
"THE KIDOODLERS"

Rating: B. F. I. K. O. W. c

The Story: Jane Frazee, Public Deb. Number One, becomes tired of her social life and seeks work under an assumed name. She and Downs form a dancing team and go after a radio sponsor. They fine one but he is influenced by Jane's father. Downs has a quarrel with Jane over her true identity but make up when Jane's ex-fiance offers to sponsor them on a radio broadcast. The team promise to become Mr. & Mrs.

COMMENT: Here is a musical show that will give splendid satisfaction. The music, songs and talented dancing and singing acts are exceptionally good. In addition, there is plenty of comedy, a nice romantic interest and no dull moments. Some of the dialogue cracks between Barbara Allen (Vera Vague of radio fame) and Jerry Colonna are very clever and will bring down the house with laughter. Johnny Downs and Jane Frazee handle the featured roles and both deliver talented singing, dancing and acting performances. Mary Lee also scores effectively in this department. Jonathan Hale, Claire Carleton, Frank Jenks and Marten Lamont are all excellent in their respective roles. The screenplay by Bradford Ropes is very well written. Joseph Santley's direction is due for high praise for making the most of every situation, together with the fine handling of song and dance routines. Photography, settings, recording and general production values are of excellent program quality.

Advertising: Play up the title. Also songs, music and tap dancing. Hold a city wide dance contest to select young couple for championship. Arrange fashion displays of furs, gowns; also luggage tie-ups. Contact music stores and song shops for co-operative publicity. Radio stations and editors for plugs on Vera Vague and Jerry Colonna.—JOE BLAIR

(Additional Previews on Page 5)

.. STILL PICTURES ..



THE FOUR SMILES THAT PRODUCED A HIT—Deanna Durbin, in company with her leading man, Robert Cummings, in Universal's "Spring Parade," are shown here in one of the gay moments during the filming of the picture which is previewed in this issue. Director Henry Koster, in the upper left insert, and Producer Joe Pasternak on the right, also break into a smile for the success of the show.



NOW "WHO KILLED AUNT MAGGIE?"—Evidently Herbert J. Yates, chairman of the Board of Republic Pictures, has an idea or a solution as can be seen by his actions towards leading lady Wendy Barrie and John Hubbard, stars of the picture, "Who Killed Aunt Maggie?" which Arthur Lubin recently directed for Republic. Other players in the cast include Edgar Kennedy, Walter Abel, Mona Barrie, Onslow Stevens, Joyce Compton, Elizabeth Patterson, Willie Best and Tom Dugan.

New RKO Radio Musical "LET'S MAKE MUSIC"

Featuring **BOB CROSBY**
and His Dixieland Band

Now Being Directed By

LES GOODWINS



"Let's Make Music," a new RKO Radio comedy with music, now being directed by Les Goodwins, is in its second week of production at RKO Radio studios. Bob Crosby, brother of Bing, and his famous Dixieland band are featured, with Jean Rogers, Elizabeth Risdon, and Joseph Buloff portraying prominent supporting roles. The screen play is by Nathaniel West and Charles E. Roberts. Howard Benedict is producing the show.

Director Goodwins has a string of RKO Radio successes to his credit which include "Pop Always Pays," with Leon Errol, "Mexican Spitfire," and "Mexican Spitfire Out West," with Lupe Velez and Leon Errol co-starred.

THE QUARTERBACK

(formerly "Touchdown")

Paramount

COLLEGE AND FOOTBALL COMEDY DRAMA
HOLDS SUSPENSE AND INTEREST WITH
GOOD COMEDY, ACTION & DUAL ROLE.

Produced by Anthony Veiller. Directed by H. Bruce Humberstone. Original Screenplay by Robert Piroush. Photography by Leo Tover, A.S.C. Sound Recording by Harold Lewis and Gene Garvin. Release date October 4, 1940. Running time at preview 68 minutes.

THE CAST

JIMMY JONES }	WAYNE MORRIS
BILL JONES }	VIRGINIA DALE
Kay Merrill	LILLIAN CORNELL
Sheila	EDGAR KENNEDY
"Pops"	ALAN MOWBRAY
Professor Hobbs	JEROME COWAN
Townley	ROD CAMERON
Tex	WILLIAM FRAWLEY
Coach	WALTER CATLETT
Tom	FRANK BURKE
"Slats" Finney	

Rating: B. F. I. K. O. W. a

The Story: Morris is both heel and hero in twin-brother roles as a flashy quarterback and the campus grind, both of whom love Virginia Dale. The twin football hero gets in trouble by gambling at a night club and the studious twin pays his bills. While one plays football, the other studies. Their secret is kept by Kennedy, who hides one while the other goes about his duties. Morris, as the hero, makes the grade and wins acclaim, while Morris, the student becomes a professor and marries Virginia, who later presents him with twins.

COMMENT: As the title suggests, this is a football and college drama of youth, for youths and gridiron fans. It has good suspense, fast action, football sequences, and Wayne Morris plays a dual role, that of twin brothers. Though at times some of the scenes are confusing in establishing Morris' character, the story traverses smoothly, with fine comedy, dialogue and a romantic angle. Playing opposite Morris, who handles most of the scenes, is Virginia Dale. Lillian Cornell is the feminine menace and sings a few songs in a night club atmosphere. Edgar Kennedy has a choice role for comedy and he doesn't miss a scene for laughs. Alan Mowbray, Jerome Cowan, Frank Burke and William Frawley are best of the supporting players. The production, handled capably by Anthony Veiller, has authentic college atmosphere, as well as lavish sets, and scenes on the gridiron. H. Bruce Humberstone has excellently directed this latest of college football pictures, with good performances and smooth tempo maintained throughout. Leo Tover's photography is splendid. Recording, music are of average quality.

Advertising: Go strong on the title and take advantage of the new season of football. Contact local schools and colleges for cooperation on the football angle. Wayne Morris for marquee and play up the dual role angle. Pennants and other college regalia for lobby decorations. Sport shops for school sweaters, collegiate fashions, etc. Use art copy of pretty girls surrounding football hero.—A.B.

(Additional Previews on Page 7)

Bob Hope will emcee all ceremonies at the quadruple premiere of Warner Bros.' "Knut Rockne—All American" starring Pat O'Brien at South Bend on October 4. Hope will be part of a delegation including Pat O'Brien, Gale Page, Donald Crisp and Ronald Reagan from the picture, along with James Cagney.

Presenting...

PATSY KELLY in

HIT PARADE OF 1941



starring

Kenny BAKER • Frances LANGFORD

Hugh HERBERT • Mary BOLAND • Ann MILLER

PATSY KELLY • PHIL SILVERS • STERLING HOLLOWAY

DONALD MACBRIDE • BARNETT PARKER

FRANKLIN PANGBORN • SIX HITS AND A MISS

Borrah MINEVITCH and his HARMONICA

RASCALS • John H. Auer—Director

A Republic PICTURE

AND A BRILLIANT CAST OF SCREEN AND RADIO STARS!

HOW PICTURES ARE DOING at the Box Office

An Exhibitor from Small Town in Iowa, Reports:

TORRID ZONE — (W.B.) — Cagney, O'Brien, Sheridan. Fair profit. Well liked but business off 20 per cent.

TYPHOON — (Para.) — Lamour, Preston. Profit. Pleased and they liked it.

ON THEIR OWN — (Fox) — Jones Family. Loss. Jones Family washed up except on family nights.

HONEYMOON IN BALI — (Para.) — MacMurray, Carroll. Fair business. Pleased and seemed to click.

I WANT A DIVORCE — (Para.) — Blondell, Dick Powell. Profit. An excellent picture. Carries a wallop, teaches a lesson and has comedy galore. My people liked it very much. Give us more like this one.

Eastern Kansas Town, Single and Double Bill, Reports:

GREEN HELL — (Univ.) — Fairbanks, Bennett. A conglomeration of jungle scenes that the public would not come to see. Allocated too high. A loss to us.

IF I HAD MY WAY — (Univ.) — Crosby, Gloria Jean. Bing Crosby and Gloria Jean make a good picture here which we played on Sunday to only fair business as conditions here now are poor in general and that always reflects on the show business. This is a good picture.

A North Central States, Small Town Exhibitor, Reports:

SAPS AT SEA — (U.A.) — Laurel, Hardy. Here is one that will drag them in and they will really enjoy the slapstick. Why doesn't Universal or Warners grab this pair and give them some decent stories and a little dough to work with. We want more of them. They really pack them in at the box office. Profit.

THEY DRIVE BY NIGHT — (W.B.) — Raft, Lupino, Bogart. A good Sunday show that will bring them in if exploited right. Step on it, it's okay.

MY LITTLE CHICKADEE — (Univ.) — Mae West, Fields. Mae West is all washed up! Better forget her and let Bill Fields have some stories with comedy of his type and he will go to town again.

DR. TAKES A WIFE — (Col.) — Young, Milland. Another swell picture with a helluva title! The title keeps them away from us! Give us a chance please! The love stuff is poison.

Northern States, Small Town Single Bill Exhibitor, Reports:

MY LOVE CAME BACK — (W.B.) — DeHavilland, Lynn. Broke even. Unusual comedy combined with excellent music. Enjoyed by all.

NEW MOON — (MGM) — MacDonald, Eddy. Loss. Lavish production but did not draw. Last two days business was terrible.

INTERMEZZO — (U.A.) — Howard, Bergman. Loss. Did not even take in film rental on this picture. United Artists pictures are too high.

ANALYZING IMMEDIATE PRODUCT

011

PICTURES NOW
BEING FILMED

BUDGET	PRODUCER	STORY	DIRECTORIAL	STAR VALUE	BOX-OFFICE PREDICTION
*** High Budget	+++ Top Average	+++ Great Prospects	\$\$\$ Highly Recommended	xxx Pretentious	* Means 25% greater
** Medium Budget	++ Medium Average	++ Ordinary Prospects	\$\$ Favorable	xx Attractive	ooo A Record Breaker
* Low Budget	+ Low Average	+ Doubtful Prospects	\$ Inconsistent	x Weak	oo Holds its Own
					o Undervalue

CARIBBEAN HOLIDAY

Universal

Rating: ***. +++. +. \$. \$. xx. oo

Catchlines:

"He had to choose between parting with his money or his honey."

"He was caught between two fires—his latest love and her ex-flame."

THE STORY: Cummings is having difficulty with his girl friend, Nancy Kelly, so his friend, Jones, sells him a million-dollar "love insurance" policy which practically guarantees his marriage to Nancy. The romance is hindered by Peggy Moran, who is in love with Cummings, and Jones, while trying to patch up the trouble with Nancy, falls in love with her himself. They all go to a Caribbean island and in the mix-up, Peggy marries Cummings which leaves Nancy free to marry Jones and all are happy.

CREDITS: The Cast: Allan Jones, Robert Cummings, Nancy Kelly, Peggy Moran, Mary Boland, Leo Carrillo, William Frawley, Barnett Parker and others. Associate Producer Leonard Spigelgass. Director A. Edward Sutherland. Screenplay by Charles Grayson. Based on a story by Earl Derr Biggers.

FRIENDLY NEIGHBORS

Republic

Rating: **. +++. +. \$. \$. xx. oo*

Catchlines:

"They used drastic measures but got results."

"Love gave him a new slant on life."

THE STORY: The Weavers, obliged to leave their home because of the drouth, make the acquaintance of a group of tramps led by Hartley, former law student. After a brawl the gang hides out in the home of Lois Ranson and her blind grandmother. The town needs a levee to restore it to its former prosperity so the Weavers and the gang get busy. They finally induce the governor to appropriate funds and it becomes a real town.

CREDITS: The Cast: Leon, Frank, June and Loretta Weaver, John Hartley, Lois Ranson and Spencer Charters. Associate Producer Armand Schaefer. Director Nick Grinde. Original screenplay by Dorrell and Stewart McGowan.

GALLANT SONS

M.G.M.

Rating: **. +++. +. \$. \$. xx. oo.

Catchlines:

"They stood by a friend in time of need."

"His pals turned detectives and saved the day."

THE STORY: When Cooper's father leads a raid on Hunter, a big time gambler, he escapes and goes to the home of a rather disreputable woman. The officers trail Hunter and find him standing over the woman's dead body. He is convicted and sent to prison. Hunter's son, Reynolds, and Cooper are school chums so the student body decide to investigate. They find clues that lead to the real criminal and Hunter is freed and goes into a legitimate business.

CREDITS: The Cast: Jackie Cooper, Gene Reynolds, Ian Hunter, Bonita Granville, June Preisser, El Brendel, Gail Patrick, and Edward Ashley. Producer Frederick Stephani. Director George Seitz.

NOBODY'S CHILDREN

Columbia

Rating: **. +++. +. \$. \$. xx. oo

Catchlines:

"A new and brighter life stretched ahead of her."

"She forgot her own troubles in making others happy."

THE STORY: Edith Fellows has been in the orphans home for years. Nobody wants to adopt her because she is a cripple, unable to leave her wheel chair. One day Mary Currier and her

husband come to the home for a child and decide to take Edith. A specialist operates on Edith and she is soon able to walk. Her happiness is complete when her foster parents adopt her brother also.

CREDITS: The Cast: Edith Fellows, Billy Lee, Georgia Caine, Lois Wilson, Ben Taggart, Walter White, Jr., and others. Producer Jack Fier. Director Charles Barton. Original story by Doris Malloy. Adapted from a radio program.

KITTY FOYLE

RKO Radio

Rating: **. +++. +. \$. \$. \$. xx. oo*

Catchlines:

"She learned to take what life had to offer."

"Love brings happiness to her troubled heart."

THE STORY: As a young girl, Ginger Rogers admired the people of society and had visions of someday being one of them. She completes a business course and gets a job with Morgan, wealthy young socialite. They fall in love and are married but the family don't approve and the marriage is annulled. Ginger becomes a successful career woman. On the eve of her marriage to Craig, young interne, she meets Morgan and believing she still loves him promises to sail with him for Europe. Finally Ginger realizes it is a memory she loves and real happiness will come with her marriage to Craig.

CREDITS: The Cast: Ginger Rogers, Dennis Morgan, James Craig, Ernest Cossart, Eduardo Ciannelli, Gladys Cooper, Odette Myrtil, Katharine Stevens and others. Producer David Hempstead. Director Sam Wood. Screenplay by Dalton Trumbo and Donald Ogden Stewart. From the novel by Christopher Morley.

GIRLS UNDER 21

Columbia

Rating: **. +++. +. \$. \$. \$. xx. oo

Catchlines:

"The girls proved worthy when put on their honor."

"He had the courage to fight for his convictions."

THE STORY: Rochelle Hudson, Kelly's girl friend, suddenly marries Cabot, a neighborhood gangster. He is arrested and Rochelle leaves him. The other girls in Kelly's school set Rochelle up as a model and when she gets a job in a store the girls take the opportunity to steal. Rochelle is arrested but Kelly influences the girls to confess. He and Rochelle find happiness.

CREDITS: The Cast: Bruce Cabot, Rochelle Hudson, Paul Kelly, Tina Thayer, Roberta Smith, Lois Verner and others. Producer Ralph Cohn. Director Max Nosseck. Original story and screenplay by Jay Dratler and Fanya Foss.

BLONDIE PLAYS CUPID

Columbia

Rating: **. +++. +. \$. \$. \$. xx. oo

Catchlines:

"Their efforts at aiding Cupid brought near disaster."

"True love overcame all obstacles."

THE STORY: Penny Singleton and Lake, enroute to a ranch, get lost and are picked up by Luana Walters and Ford who are eloping. Luana's father, Wright, overtakes them and spoils the wedding. Penny and Lake decide to help the lovers. Baby Dumpling throws a lighted stick of dynamite into an old well. The explosion brings oil gushing forth. Wright gives his blessing to the lovers.

CREDITS: The Cast: Penny Singleton, Arthur Lake, Larry Simms, Glenn Ford, Luana Walters, Will Wright, Danny Mummert and others. Producer Robert Sparks. Director Frank R. Strayer. Screenplay by Richard Flournoy and Karen DeWolf. Story by Karen DeWolf and Charles M. Brown.

SOUTH OF SUEZ

Warner Bros.

Rating: **. +++. +. \$. \$. \$. xx. oo.

Catchlines:

"Her faith gave him strength when things looked blackest."

"Her beauty was a mask for the evil in her heart."

THE STORY: Tobias, the cruel, cowardly owner of a diamond mine, is hated by everyone including his wife, Lee Patrick, who married him for his money. She attempts to carry on an affair with Brent, who works for Mander, another mine owner. Tobias murders Mander and throws the blame on Brent. However, he escapes with the jewels and goes to England where he finds Brenda Marshall, Mander's daughter. The two fall in love but Brent is finally arrested. Lee tells of seeing Tobias commit the crime and Brent is free to marry Brenda.

CREDITS: The Cast: George Brent, Brenda Marshall, Lee Patrick, Miles Mander, George Tobias, James Stephenson and others. Producer William Jacobs. Director Lew Seiler. Screenplay by Barry Trivers.

PASSAGE WEST

Columbia

Rating: ***. +++. +. \$. \$. \$. xx. oo

Catchlines:

"His fear turned to courage in the face of danger."

"Their heroism erased all past misdeeds."

THE STORY: Logan, captain of a freighter, takes on a number of passengers anxious to escape the rumblings of war in Europe, and the ship puts out to sea. On board are Constance Bennett and O'Brien, both Americans, who fall in love. War is declared and a submarine fires on the ship. It is crippled by gunfire and the wireless is wrecked. O'Brien attempts to fix it but is foiled by Kalser, a German who is still loyal to his country. The ship and crew are saved when three of the men go out in a small boat and release a depth bomb on the submarine.

CREDITS: The Cast: Pat O'Brien, Constance Bennett, John Halliday, Melville Cooper, Alan Baxter, Marjorie Gateson, Stanley Logan, Erwin Kalser and others. Producer Sam Bischoff. Director John Brahm. Screenplay by P. J. Wolfson. Story by Sidney Biddell and Fredric Frank.

WESTERN UNION

20th Century-Fox

Rating: ***. +++. +. \$. \$. \$. xx. oo*

Catchlines:

"Their courage and daring broke through the wilderness to a new frontier."

"A reckless young stranger walked into her life."

THE STORY: Scott finds Jagger, engineer for Western Union, seriously injured and takes him to the nearest settlement. A few months later while stringing cables across a wild country, Jagger again meets Scott who has fallen for Brenda Joyce, Jagger's sister. Another of her admirers is Young. The camp is raided by white renegades, posing as Indians, and many of the men are killed. When questioned by Jagger, Scott admits the leader is his brother. In a gun duel with the outlaw, Scott is killed. The Western Union goes through and Brenda is waiting for Young at the end of the line.

CREDITS: The Cast: Robert Young, Randolph Scott, Dean Jagger, Brenda Joyce, Slim Summerville, Laird Cregar, John Carradine, Minor Watson and Chill Wills. Producer Harry Joe Brown. Director Fritz Lang. From the original story by Zane Grey.

The EXHIBITOR Speaks

TOMORROW'S STARS

By VINCENT DAILEY

(Upper N.Y. State Independent Exhibitor)

Where are the stars of tomorrow to come from? Certainly not from the sink-or-swim way they are trying to make them today. Young men and women with very little or no experience in the theatre are rushed to Hollywood; given a big build-up and then cast into a part much too big for their ability. There is only one way for most of these youngsters to make good and that is through several years' experience in the theatre.

Once in a great while a star is made overnight like Deanna Durbin but where she became a success in her first picture, how many are there who fall by the wayside? Hollywood with its dramatic schools does not seem to be able to teach these young hopefuls how to act. Look over your list of big stars in Hollywood today and with few exceptions all of them had stage experience. And this is true of most of the newcomers who make good. How many new stars with box office pulling power has the screen given us in the past few years? Believe me the number is very low.

I have said before and I say again that producers are overlooking a lot of good talent they have right in their own lots in Hollywood. Take the case of Joan Fontaine. How many producers could see her in anything but B grade pictures? But when she got a chance at a good part how that girl did go to town! No one in Hollywood seemed to think that Ida Lupino could act until she showed them in "The Light That Failed" and "They Drive By Night." And there are others who can do the same thing if given the right parts. Why don't producers take John Wayne out of westerns and make a real star of him? Wayne has that certain something that audiences like.

I think Hollywood would be surprised if they knew how much the movie going public like Wendy Barrie. Along with Miss Barrie, I would list as being very popular with the people who attend motion pictures, Sally Eilers, Nan Grey, Gloria Stuart, and Rita Johnson. Give these players a chance at a real part. Why can't Hollywood see that Louise Campbell is a real actress?

If you are looking for new stars get out on the highways and byways and find out what the public thinks of these players. You'll get a big surprise just as Warners got a surprise when they took a train load of top ranking stars to Kansas and found that the ones the public wanted to see the most were Jean Parker, Wayne Morris, Hoot Gibson, and Buck Jones! Take it from me, Hollywood, the stars of tomorrow are right within your own gates!

THAT GANG OF MINE

Monogram

FAMILY PROGRAM PICTURE HAS INTEREST
THOUGH DEALS WITH HORSE RACING.
A FEW DEAD END KIDS IN CAST.

Produced by Sam Katzman. Directed by Joseph Lewis. Screenplay by William Lively. Photography by Robert Cline. Sound by Glen Glenn. Release date September 23, 1940. Running time at preview 60 minutes.

THE CAST

Danny	BOBBY JORDAN
Muggs	LEO GORCEY
Ben	CLARENCE MUSE
Knuckles	DAVE O'BRIEN
Louise	JOYCE BRYANT
Skinny	DONALD HAINES
Peewee	DAVID GORCEY
Scrunk	SUNSHINE SAMMY MORRISON
Algy	EUGENE FRANCIS
Mr. Wilkes	MILTON KIBBEE
Mrs. Wilkes	HAZEL KEENER
Blackie	RICHARD R. TERRY
Nick	WILBUR MACK

Rating: B. F. I. K. P. S. X. b

The Story: The East Side Kids find Muse and his race horse staying in an old stable because Muse hasn't the money to enter a race. The Kids raise the entrance fee and Gorcey rides the horse but loses the race. Gorcey still wants to ride but he decides to let a real jockey have the honor and the horse comes in the winner at the next race.

COMMENT: Though this story deals with horse racing, it is so nicely handled and fused with simple ingredients, it should please the family night crowds. After the first few scenes, the action picks up to a better tempo and ends in a good sequence. A few of the Dead End Kids have the leading roles and though they are boisterous and "slangy" for awhile, they settle down to likeable personalities and all do well in their portrayals. Clarence Muse, colored actor and singer, is outstanding for acting, comedy and music. Dave O'Brien and Joyce Bryant are the romantic leads, though neither have much to do. Bobby Jordan, Leo Gorcey and Eugene Francis are most predominant of the gang. Sam Katzman produced the show in fine taste, and direction by Joseph Lewis is uniformly good. Photography, sound and settings are of average quality.

Advertising: Attract young boys. Good for matinees and on family nite shows. Dress up corner of lobby as a boys' clubhouse, and use signs to tie-up with title. Prizes for most popular or best organized unofficial boys' club in town. Local boys to put on show for worthy cause.—A.B.

TITLES. . . . I think Hollywood has been doing a mighty good job with titles the last few years. It is no easy job to pick a good title that is new with the number of pictures that are being produced year after year. There is no question but that titles help to sell the picture, or, on the other hand, help to keep people away from the box office. A good title should be short, attractive, and a tip off as to what the picture is about. There are certain words if placed in a title that always keep a certain number of people away from the theatre. Such words as London, Paris, Love, Broadway, Cafe, War and French. "The Under Pup," was a grand picture that adults would enjoy as well as children but the title made adults think it was a poor grade B kid picture.

CHEROKEE STRIP

Paramount

A WELL KNIT & SUSPENSEFUL STORY WITH
EXCELLENT PERFORMANCES. HAS FAIRLY
GOOD ACTION, COMEDY & ROMANCE.

Produced by Harry Sherman. Associate Producer Joseph W. Engel. Directed by Lesley Selander. Screen Play by Norman Houston and Bernard McConville. Based on a Story by Bernard McConville. Photography by Russell Harlan, A.S.C. Sound by L. J. Myers. Release date October 25, 1940. Running time at preview 87 minutes.

THE CAST

Dave Morrell	RICHARD DIX
Kate Cross	FLORENCE RICE
Coy Barrett	VICTOR JORY
Tex Crawford	ANDY CLYDE
Abe Gabbert	GEORGE E. STONE
Hawk	MORRIS ANKRUM
Alf	DOUGLAS FOWLEY
Ned Strawn	ADDISON RICHARDS
Senator Cross	CHARLES TROWBRIDGE
Tom Cross	WILLIAM HENRY
Frank	TOM TYLER
Grimes	WILLIAM HAIDE
Smokey	RAY TEAL
Ben Blivens	HAL TALIAFERRO
Ace Eastman	JACK ROCKWELL
A Barrett Kid	ROBERT WINKLER

Rating: B+. F. I. K. O. W. f

The Story: Dix becomes the new U. S. marshal in an Oklahoma town controlled by Jory and his gang, whom Dix and his brother are out to get for the murder of their brother. Dix, in love with Henry's sister, Florence Rice, finds her brother killed by one of the gang. To bring them to justice, Dix sends for his men, swears them in as deputies and rounds up the crooks. The city becomes a ghost town as everyone leaves for the new colony.

COMMENT: Producer Harry Sherman takes a step forward in production scale in turning out this extra good western. Although the story is a little slow in the early stages, at no time does it lose interest and the final scenes close with plenty of action, excitement and gun play. There is fairly good comedy and romantic interest. The scenery, though extremely beautiful, is not quite authentic as to the Oklahoma locale. However, only Oklahomans and those familiar with the state's terrain will criticize this portion of the production. Richard Dix gives one of his best performances in a role which he is ideally suited to portray. Florence Rice lends feminine charm and provides a pleasing romantic interlude. Andy Clyde, George E. Stone and Morris Ankrum stand out in comedy portrayals, while Victor Jory, William Henry, Douglas Fowley, Addison Richards and Tom Tyler are excellent in support. The picture is most capably directed by Leslie Selander, who brings out noticeably good characterizations from all cast members. Russell Harlan's fine camera work and Lewis J. Rachmil's authentic settings add value to the production. Recording, musical score, etc., rate better than average.

Advertising: Title attractive. Play up picture as super western. Use Oklahoma map marking Cherokee Strip, as lobby or window attraction. Also display Horace Greeley photograph and motto "Go West Young Man, Go West." Western atmosphere trading post as lobby decoration. Guns, saddles, ropes, etc., for lobby or window. Students for history on title. Use reward notices for tack cards. Sheriff badge for youngsters.—JOE BLAIR

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DULCY
M.G.M.

SCREWBALL COMEDY WHERE EVERYBODY IS NUTS BUT THE AUDIENCE. MAY BE OKAY FOR MET. AREAS BUT SMALL TOWNS???

Produced by Edgar Selwyn. Directed by S. Sylvan Simon. Screenplay by Albert Mannheimer, Jerome Chodorov and Joseph A. Fields. Based on a play by George S. Kaufman and Marc Connelly. Photography by Charles Lawton, A.S.C. Release date October 11, 1940. Running time at preview 72 minutes.

THE CAST

Dulcy Ward	ANN SOTHERN
Gordon Daly	IAN HUNTER
Roger Forbes	ROLAND YOUNG
Schuyler Van Dyke	REGINALD GARDINER
Eleanor Forbes	BILLIE BURKE
Angela Forbes	LYNNE CARVER
Bill Ward	DAN DAILEY, JR.
"Sneezy"	DONALD HUIE
Homer Patterson	JONATHAN HALE
Henry	GUINN "BIG BOY" WILLIAMS
Vincent Leach	HANS CONRIED

Rating: B. F. I. K. Q. X. a/g

The Story: Ann Sothorn, daughter of a wealthy family, falls in love with Hunter, an inventor whose prospects of selling his invention are slim. Ann decides to interest Young, the father of her brother's fiancée, in the invention. However, her good intentions go wrong and the entire family is in an uproar. When Gardiner, a phoney financier, procures an option on the engine, Young buys the option from him and every one is happy.

COMMENT: No punches are pulled in this screwball comedy, where everybody goes nuts but the audience. If anything else crazy could have happened in the picture, it was undoubtedly due to the fact that the producer and writers couldn't think of it. In metropolitan areas this sort of comedy may go over but for small towns, unless the area is highly sophisticated, it may prove a little too screwy for them. There is lively action and a fair romantic interest. All performances are in keeping with the show, with Ann Sothorn, Reginald Gardiner, Roland Young, Jonathan Hale and Guinn Williams standing out in their respective roles. S. Sylvan Simon has directed the show with vigor and of its kind, turned in the best job imaginable. Photography, recording, settings and general production details maintain quality throughout.

Advertising: Title is attractive. Use nutty methods in advertising and exploitation. Squirrel in cage with a sack of nuts for window or lobby attraction. Fashions, wardrobe, luggage and barbecue equipment for window displays. Miniature airplane model engines in foyer display. Tie-up with travel agencies, S. S. Lines.

—JOE BLAIR

FACTS . . . GOSSIP

Gene Autry and his famed equine actor "Champ" will fly to New York next week for personal appearances at Madison Square Garden for the annual Rodeo there. This will be the first time the movie horse has been up in an airplane and marks one of the best publicity stunts in which the Republic star has participated. Autry is completing "Melody Ranch," a musical western filmed on a more pretension scale than previous Autry westerns.

Irene Dunne has been signed by Warner Bros., for the starring role in "Mr. Skeffington," most recent best-seller by Elizabeth. The picture will be directed by Edmund Goulding.

Eugene Zukor

By Joe Pearson

Though he has carved a well deserved place for himself in motion pictures on his own initiative, no biography on Eugene Zukor would be complete without tribute to Adolph Zukor, the immigrant boy from Rics in Hungary, whose brains and foresight was largely responsible for the sensational rise of moving pictures from the cheap and somewhat tawdry "nickelodeons" to their present magnificence, art and refinement—from their start as a glorified peep show in the Penny Arcades to their present position of a leading American industry.

A true son of that sterling and beloved old gentleman, Eugene was born into the motion picture business and has been intimately identified with it for more than twenty years in every capacity from publicity department to member of the board of directors, including both foreign and domestic executive service.

After a thorough schooling to prepare him for business, Eugene started with Paramount in 1916 in the publicity department of the New York studio on 56th street, writing feature articles and material for press books. The World War interrupted these duties; after service as Lieutenant Commander in the U. S. Navy, he returned to duties at the New York exchange.

In 1920 Eugene was appointed assistant manager of the New York exchange after serving as shipping clerk, booker, and salesman. In 1922 he was transferred to the home office on 5th Avenue in connection with theatre purchases. During this time he made several business trips to Europe in connection with the production and acquisition of French, German, Austrian and English pictures for American release.

He was appointed assistant to the president of the parent company in 1924, acting as liaison between the president, sales, production and theatre departments. During this time he made several additional business trips to Europe.

Three years later he was transferred to the theatre department, specializing in construction and research, and having direct charge of many of Paramount's most important new theatre developments.

Later he became an executive member of the foreign department on the staff of vice-president John W. Hicks. He was a director of the company from 1918 until reorganization of the old Paramount Publix, and at the time held the post of assistant treasurer.

Eugene transferred to the production department in Hollywood in 1936, where, as an advisory aide to his father, Adolph Zukor, he concerned himself with all phases of film making.

In 1939 he was made an associate producer at the studio and a year later became a producer under William Le Baron; managing director of production.

For his initial bow as a producer, Eugene chose "Mystery Sea Raider," suggested by the world famous sea incidents involving the Graf Spee, the S. S. Columbus, S. S. Tacoma, and other vessels which recently made newspaper headlines.

"The completed film story," says Eugene, "is one of the most realistic films of its kind ever filmed, deals with an American merchant-ship seized by a belligerent foreign power, disguised by new paint and false tunnels, and used as a 'mother ship' for sea raiders. Human drama arises from the fact that captured crews and passengers from scuttled ships are imprisoned aboard the vessel to keep them from revealing its whereabouts."

Zukor's idea of a good picture is when it runs into the black for both studio and exhibitors. If it runs into the red it shouldn't have been made. Another of his pet ideas is that Hollywood is too much concerned with making pictures that Hollywood likes, and not enough with what kind of pictures the public wants. Because of his extensive box-office knowledge he disregards the ultra-sophisticated farce, filled with wise-cracking inebriates, that some studios apparently get such a bang out of making, and devotes his efforts to producing sincere, down-to-earth films that are, in the final analysis, the back-bone of the box-office.

Eugene practically 'lives' with a picture from the time the scenarist puts the first line on paper until the film leaves the cutting room, canned and ready for shipment. And though he readily admits liking money for the freedom it assures his family and himself, he is in no sense money-minded and gets more genuine satisfaction out of a job well done than he does any financial rewards it brings.

He is highly conservative and his comfortable home in Beverly Hills, where he lives with his wife and three sons, aged 9, 15 and 18, is not pretentious as judged by Hollywood standards of living. His hobbies are cartooning and he has published two books. He likes Hollywood and thrives on sunshine and outdoors. For relaxation he indulges in sailing, tennis, swimming, boxing, gardening and horse back riding. He dresses modestly and is a voracious reader of the classics, "heavy" literature, books on business, biographies, with an exciting detective story thrown in once in a while. He is an excellent conversationalist and is well versed on foreign affairs, music, shows, art, pictures, horticulture and sports of all kinds.

He has a violent dislike for back-slappers and people who seek to make his acquaintance merely because his name is Zukor. On the other hand he will go to great lengths to get a friend a proper hearing if he thinks a person is sincere, has something on the ball and is deserving of a helping hand. Past instances of his helpful influence are all too well known in film circles.

Unlike most producers he believes that well presented stage shows have a definite place in a motion picture house, but he puts heavy emphasis on well presented.

Editor's Note: Fictionized biographies is a specialized feature for Hollywood Review. Exhibitor-subscribers are granted permission to use these articles in house organs and in their local newspapers in connection with picture showings.

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